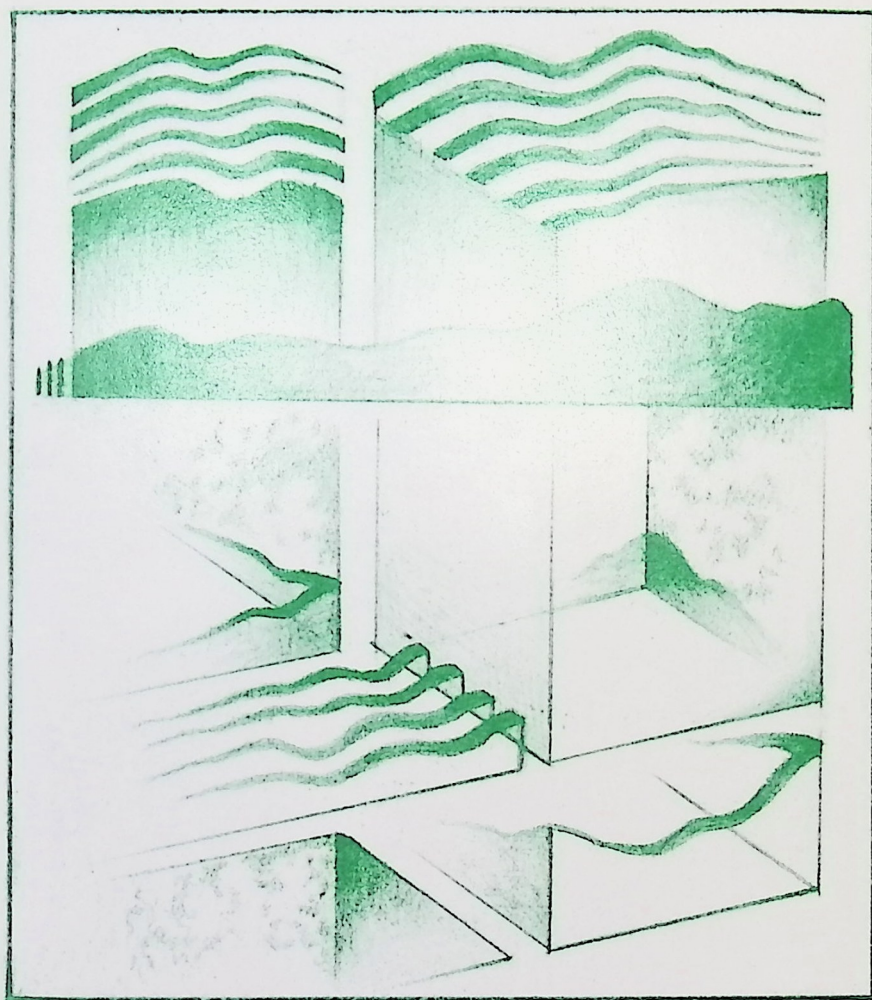


K S O R

Guide

TO THE ARTS

MAY 1983



Cover by Lyle Matoush

Lyle Matoush has taught Art at Southern Oregon State College since 1965. He is a printmaker who regularly exhibits throughout the state of Oregon. Layers of harmonious colors and abstracted images from the natural environment identify his intaglios and lithographs. Current work may be seen at Hanson Howard Galleries, 505 Siskiyou Boulevard, Ashland.

The Guide wishes to thank Graphic Resource, Medford for their help in Art Direction, Layout and Production.

K S O R

Guide

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1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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FROM THE DIRECTOR'S DESK



The Real Significance

In mid-March National Public Radio announced to its member stations major actions by the NPR Board designed to meet an estimated 2.7 million dollar shortfall in anticipated revenues. The news is not reassuring and there is some concern at KSOR that the full depth of the budget disaster has not yet been plumbed.

Here's the scorecard: On May 2, the *Sunday Show* will be heard for the last time. Beginning with the new NPR fiscal year in October, NPR will not pick up its option to continue *St. Paul Sunday Morning*. *Jazz Revisited* leaves NPR schedule some time this summer. The entire NPR opera series is terminated beginning with the summer quarter. The most notable effect of the opera deletions is the loss of the *San Francisco Opera* broadcasts next Fall. *Jazz Alive* is targeted for reruns during the summer quarter and will leave the NPR schedule in October.

There are attendant reductions in staff support, and programming, within both *All Things Considered* and *Morning Edition*.

In total the NPR staff is being reduced by 65 (from its present 350) to accommodate the shortfall. If the revenue picture further deteriorates you can begin to appreciate the additional degree to which further reductions would gouge remaining NPR programs.

How did this happen? According to NPR the anticipated support from the business sector to replace declining federal funds hasn't been fully realized. While there has been growth in business support for NPR, it has not kept pace with projections. The FCC has also been slow to act on several revisions of its rules which would develop new income sources for NPR and its member stations. Originally, FCC action was expected last Fall. In fact the Commission acted on the deregulation of SCA (subcarrier authorization) channels in early April. But the six-month delay did the NPR budget no good.

But that isn't the entire story. Readers will recall my column last July in which KSOR's decision not to join the American Public Radio network was announced. At that time I predicted that the failure of NPR stations to address the very serious issues which APR's structure had presented to the public radio system would result in the substantial loss

of NPR cultural programming. In these very serious NPR programming reductions, we are beginning to see the realization of that forecast.

The vast majority of Guild members have either understood the reasons why KSOR has so sternly opposed the massive attempt to grab power which APR has mounted or have requested and received added information to convey that understanding. However, some members have doubtless continued to wonder whether the position KSOR has taken on the APR matter has been worth the struggle.

The Guild is prepared to demonstrate to the appropriate authorities that the predicament now facing NPR is in substantial degree directly traceable to the application of improper and illegal influence by APR vis-a-vis NPR. It is precisely to prevent the kind of debacle now in progress at NPR that KSOR has sought to defend a strong NPR by insisting that the relationships between NPR and APR fully conform to federal antitrust statutes.

Luckily other NPR member stations are now beginning to see the practical effects of the public radio system's collective failure to act earlier to protect NPR. I am becoming more confident that the outcome of this situation will turn in the direction that best serves our listeners' interests. Unfortunately, much damage already has been done. NPR's budget forecasts suggest little improvement in NPR's situation prior to 1986.

NPR is central to public radio's mission and its success to date in achieving those goals. NPR must be protected, and will be, if our insistence upon the presence of a legal relationship between APR and NPR is successful. NPR can hold its own in a competitive situation so long as the competition is a fair one.

And that's the real significance behind the NPR budget cuts and the *Prairie Home Companion*/American Public Radio controversy.

Ronald Kramer
Director of Broadcast Activities

KSOR Listeners Guild **Annual Meeting — May 25, 1983**

Discussion will include a proposed revision to the KSOR Listeners Guild by-laws as they relate to selection of members of the Board of Trustees.

6:30 p.m. - No Host Dinner

Call KSOR for reservations

8:00 p.m. - Annual Meeting

Meeting at R-Haus

2140 Rogue River Highway

Grants Pass

(one mile south of city limits)

The public is invited to attend to air their views and talk with members of the board.

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KSOR, located at Southern Oregon State College in Ashland, is a member of NPR (National Public Radio), CPB (Corporation for Public Broadcasting), and CPRO (Consortium for Public Radio in Oregon). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator 91.3 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; in the Dead Indian Road, Emigrant Lake area on 88.5 FM; in the Crescent City, Gasquet area on 89.1 FM; in Port Orford and Coquille on 91.9 FM; in Coos Bay and North Bend at 90.1 FM. We welcome your comments and invite you to write or call us at (503)482-6301.

KSOR GUIDE/MAY 1983/3

Reception in Douglas County . . . it's a long story

by John Patton
Technical Director

The KSOR signal was first brought to Douglas County with the installation of the Canyon Mountain translator in December 1978. Translators were then installed at Mt. Scott and Mt. Nebo.

That translator equipment, recommended to KSOR and purchased in 1978, has caused endless technical complications. The translators produced "parasitic oscillations" (lots of noise), went into "thermal run away" (blew themselves up) and exhibited other problems. Approximately three dozen trips were made to Canyon Mountain in the months following the installations. It became apparent that nothing could be done within the limits of the FCC Type Acceptance to make that type of translator reliable. We did move the receiving antenna at Canyon Mountain one-quarter mile away so the translator would not pick up its own parasitic oscillations. That, of course, brought a reprimand from the Bureau of Land Management which administers that communications site and had not authorized such placement of our receiving antenna.

The problem with that type of translator was larger still because KSOR had purchased five of the troublesome units. That type was also in installations at Mt. Scott (for Sutherlin and Glide), Eight Dollar Mountain (Cave Junction) and at the Yreka site. The fifth translator was scheduled for Mt. Nebo to serve Roseburg, but the unit could not be made to work at that site. Limited antenna separation coupled with the technical limitations of the translator made it impossible. Our promised date for service to Roseburg slipped more than a year with no solution in sight.

Meanwhile, we learned that a translator manufacturing company in Colorado had begun development of a new and better translator for FM broadcast. Their design appeared to be well engineered and carefully tested. I talked by telephone with the design engineer and production staff at Television Technology Corporation once (and sometimes twice) a week during its year of development and testing. And KSOR, at last, obtained the very first model XL-FM translator from their assembly line. On June 17, 1980, serial 101 was installed at Mt. Nebo and it worked perfectly. Since then KSOR has

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purchased many XL-FM units and has received excellent service from them.

But we still had four translator sites with the old units. This included Canyon Mountain which provides the signal for both Mt. Scott and Mt. Nebo. KSOR management looked long and hard for a source of funds to replace the troublesome translators. In the Spring of 1982, we received a federal grant to replace all the old translators with the new XL-FM models.

In the meantime, we came to realize that the Mt. Nebo translator output frequency would have to be moved away from 90.1 MHz. The Canyon Mountain translator receives our main transmitter signal at 90.1 MHz and cannot tolerate even a very weak signal coming from Mt. Nebo at the same frequency, and so an application was filed with the FCC to change the Mt. Nebo output to 89.5 MHz. When the time came to make that change during this winter, we discovered that KLCC (in Eugene) had recently increased its transmitter power at 89.7 MHz, which precluded KSOR's use of the 89.5 MHz on Mt. Nebo. Thus, we refiled with the FCC to change the Mt. Nebo output to 90.5 MHz.

The Canyon Mountain old-type translator malfunctioned to an intolerable degree this Winter, and finally, in January (1983), we installed the new XL-FM translator and moved the receiving antenna back to its original BLM-authorized site.

(We also placed the new type translator in service for the Yreka area.)

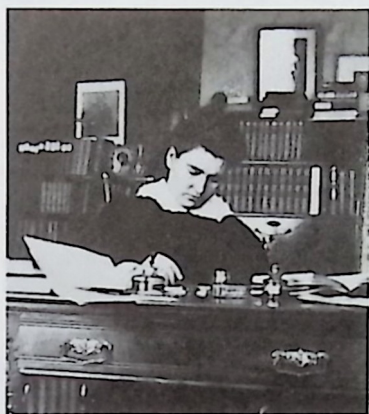
At present, KSOR has a dependable translator installation at Canyon Mountain. The Mt. Scott (Sutherlin and Glide) translator will be replaced by mid-summer. The final step will be the change in Mt. Nebo's output frequency which must await authorization from the FCC. All parts for this change are now in stock at KSOR. The time required for the FCC to respond to our application is difficult to predict, but our best guess is that June will be the earliest likely date.

Progress has been made in bringing a clear KSOR signal to Douglas County. That final step remains, but the end is now in sight.

We appreciate Douglas County listeners' forbearance and continued support during this unusually long and difficult time.

Willa Cather: An Introduction

by Doris Grumbach



Willa Cather has been dead nearly four decades, yet she has not suffered a loss of readership. Most of her books are still in print; in fact, her most notable books have never been out of print.

She was born near Winchester, Va., in 1873, but grew up in the prairie town of Red Cloud, Neb. Cather went on to college in Nebraska, became a journalist and English teacher in Pittsburgh, Penn., and then managing editor for McClure's Magazine in New York City. Except for her visits home, or to New England, Grand Manon, New Brunswick, Quebec and the southwest, she lived the rest of her working life in New York, remembering her 15 years in Nebraska from a comfortable and nostalgic distance.

Nonetheless, Cather's best fiction is set in Nebraska. After her first novel, a Jamesian study of love on two continents, "Alexander's Bridge," she took the advice of the regional short story writer Sarah Orne Jewett, that she know her parish. So she turned back to Red Cloud and produced, in a short space of time, four novels with a frontier background: "O Pioneers!," "My Antonia," "The Song of the Lark" and "One of Ours."

These books are celebratory and elegiac in nature, remembering the trials and virtues of Norwegian, Bohemian, French and Spanish immigrants who homesteaded Nebraska as well as the railroad builders who brought the railroad to Denver. Cather makes them heroic and sometimes pitiable in the sufferings they endure in the new land—men and women who broke the plains, planted great farms, turned the tough red grasses of the prairies into America's richest farmland.

What was, and still is, Willa Cather's appeal to a great many American readers of all classes and educational levels, in all geographic areas? I suspect it is the universal appeal of her reverence for the past, both the frontier past of the middle west and the older civilizations on this continent, as expressed in her novels "Death Comes for the Archbishop," "The Professor's House" and "The Song of the Lark."

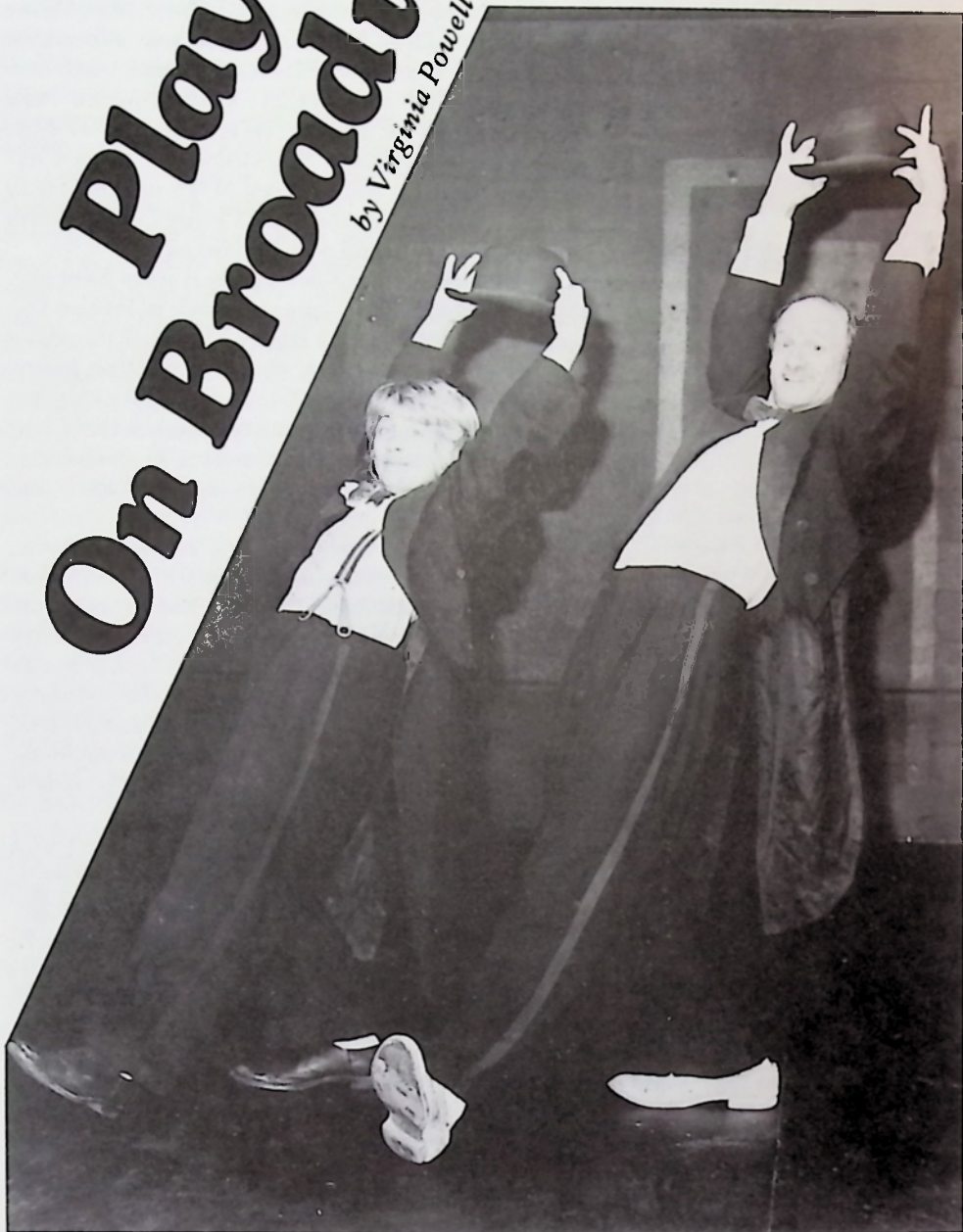
Americans, too, may share her deep conservatism. She admired institutions that embodied values she respected. Among the southwest Indians, the first French settlements on the rock of Quebec and the ancient Catholic Church, she found reassurance that some things endure.

(contd. on page 40)

Playing On Broadway

by Virginia Powell

"El Floppo"
Portland Comedy Team



In 1979, the On Broadway Theater was born in Coos County, and recently celebrated its fourth anniversary with the production of Rick Abbot's "Play On." Located at 226 South Broadway, Coos Bay, the theater was the culmination of the talents and hard work of six people with a single desire: to provide live entertainment in an area where two or three movie theaters and a small handful of better restaurants were the only options.

The theater's beginnings can be traced back twelve years ago, when Larry and Tosca Means lived in Reno, Nevada. When Tosca is asked about those days, she speaks with the voice of one who takes pride in what she is doing at the moment and laughingly remarks, "Oh, you don't want to know about Reno." She is too modest, however. A children's theater was established in her honor in the Nevada city.

As parents, the Means recognized the importance of getting away from the big city elements of Reno. When Larry learned of an insurance agency for sale, he bought it, and the family headed northwest to the picturesque community of Bandon, Oregon.

They were followed by an influx of friends and relatives who visited during summer months—not an unusual occurrence for South Coast residents. To Larry and Tosca, hosting friends who had traveled across state boundaries were happy times, yet there was always the question, "What do you do here after dark?"

Eager to meet the challenge, Tosca went to work and soon presented citizens of the South Coast with her first love: live theater in the newly formed Bandon Playhouse. "The idea was to have intimate theater available for the summer people," says Tosca. "Intimacy attracts people. It gives theater a uniqueness." From opening night in 1976, the list of plays resembled a New York theater marquee: "Picnic" and "Anything Goes" and "Camelot."

"'Camelot,' that was something!" exclaims Tosca. There was "Camelot" during dinner. And then a complete set change at 11:00 p.m. to prepare for the night club review "Kiss My Grits."

"Camelot" was served with brunch. And "Camelot" was elegant when accompanied by an orchestra of approximately thirty-five musicians. It was an exciting time but a costly venture. The experiment ended with a loss of four thousand dollars.

Although a dream had faded, the vision of intimate theater was still alive. Kit Lewis had been among those theater-goers to applaud the talented Bandon Players. A member of the English department at Southwestern Oregon Community College, Lewis was not only an admirer of the dinner theater productions, he was a man with the strong desire to direct a play. "Like Pirandello's 'Six Characters in Search of an Author,' I was a director in search of a playhouse," he says.

Lewis was no stranger to the theater. Attending plays with his mother in Los Angeles was a part of growing up in California, and years later, he was a vital part of the Porcupine Theater in Santa Cruz.

His education also focused on theater. Lewis wrote his master's thesis for Creative Writing on Beckett, Strindberg and Pirandello. In his office on the SWOCC campus, Lewis says, "I have great respect for those writers who have gone before." He wears a stubble of beard for one of his roles in an On Broadway production, "Krapp's Tapes."

But Lewis didn't confine himself to the writings of others while at San Francisco State College. He wrote his first surrealistic play, but soon decided realism was more to his liking.



"The Alley Kids," an original, local script

"Drama," he remarks is more fulfilling than other art forms. First, there is the solitary act of creating a character. This is followed by the social response, the immediate reaction of spectators. It is a form of energy exchange. There is an original force that is multiplied many times over."

In much the same way as Larry and Tosca Means left Nevada, Kit Lewis says he "felt the lure of the land," and headed for family property at Tenmile Lakes, Lakeside, Oregon. He adds, "I tried to leave California ways behind." With his creative writing degree as security, Lewis found new areas of activity. He began to work the land while learning the technique of dry wall construction. Always, there was the plan to find a theater.

As Kit Lewis continued his search, Larry Means arrived home one day with the announcement: "I just bought the projector from the old Drain Theater. I also bought all of the seats. We'll have to find a theater."

The news traveled rapidly up and down the South Coast. Lewis heard it and so did Ross Klooster, who previously worked in lighting and sound design, as well as set construction. Randy Ullom, an actor with experience in play production, expressed interest, and Betty Bingham brought her talents as a musician. They were six people now and together the group decided to invest in a theater of their own. The plan was to begin play rehearsal as soon as a

building was located. In the

meantime, they would show vintage films to remain solvent.

With a \$25,000 investment, the partnership leased a former music recital hall and disco, The Inner Ear, located on South Broadway in Coos Bay. The selection of a name for their new theater was the easy part: On Broadway, simple and to the point.

The cleanup and renovation took two months. Kit Lewis built the risers and light booth. Ross Klooster hauled a gargantuan counter to his dad's garage and literally cut it in half to fit a space in the theater designated to become the snack bar. An antique popcorn machine (another purchase from the Drain Theater) was installed. From the small foyer to the ninety-seat auditorium, a renaissance was taking place

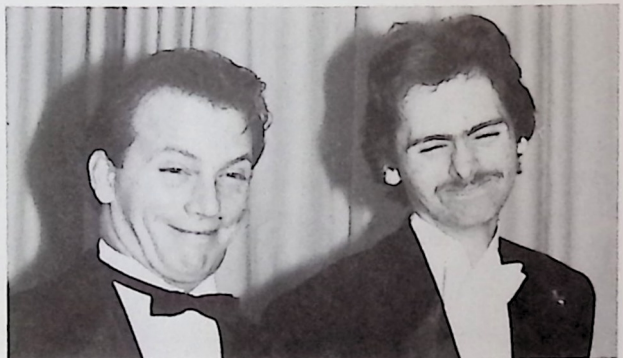
Meanwhile, the money-making project began. The old-time movies had plenty of popcorn and atmosphere but were given a minimal amount of coverage by the news media, and advertising was too expensive. Where were the lines of curious youngsters and seniors anxious to recapture a bit of nostalgia? "Across the street at the Egyptian Theater," smiles Tosca. "The old movies fizzled."

After reassessing its goals, the group formed the non-profit Dolphin Players. It gave other actors and directors an opportunity to contribute their talents and energies. The proceeds would pay overhead, royalties, and the cost of bringing in "big city" talent for variety.

Finally, they were ready. In January 1979, the theater's first production, "Championship Season" opened with the



Louise in "Play On"



"Play On"

traditional red carpet treatment—the doorman even wore a top hat. The play, directed by Kit and produced by Tosca, was a success. After “Season,” there was a play in production every other month. And with almost every one, there was a story to tell

Bob Paterson, a Dolphin Player with three years experience, is also enthusiastic about intimate theater and the On Broadway in particular. “You must look for a part you can relate to,” he says. His statement brings howls of laughter from fellow Dolphins. Tosca explains that Bob, with no prior rehearsal for the part, stepped in to replace an ailing actor during one night’s performance of the anniversary production, “Play On.” Beverly Conway couldn’t go on in her role as Aggie Manville, a female character. Unwilling to appear in drag, Bob simply changed the character’s name to Agnew and for the evening, Manville was a male.

Bob is serious when discussing other theater problems. “It is essential that we have good advertising and sales promotion,” he says. “The big question is, how can we stay afloat? Once you become involved with this place, you come back and work hard to make good things happen.”

The theater often received outside help to “stay afloat,” but cash flow problems continued to plague the group. From the beginning, SWOCC had loaned its lighting system to the theater. The units had to be packed and unpacked many times between the college campus and the On Broadway. Eventually, a system of twenty-eight instruments and twelve dimmers was

purchased from Portland. The new indebtedness and other expenses were climbing.

Production increased to a play a month. “With our budget demanding \$800 a month, we hoped twelve plays a year would help,” Tosca says. The original group was busy and new names, Bob and Sandy Diedrich, Mike Anderson, Jack Swearingen, and Ed Chilla were added to the list of directors.

The past four years have seen thirty-five major productions and many smaller but no less talented performances. Sometimes a single performer, a dancer, poet, musician or mime, may find his way to the center spotlight. But the credit is not restricted to the stage performers. Set and costume designers, hair and make-up stylists, wardrobe assistants and numerous publicity and lighting people are all vital participants in successful theater. And so a Dolphin may find more than one facet of theater life being added to a growing list of accomplishments as they rotate the many jobs.

Most important, the On Broadway is busy and growing. Their successes have enabled them to bring other groups to their theater: El Floppo, a professional comedy team from Portland; The Howling Gael, a quartet of Irish folk singers; “The Belle of Amherst,” a presentation by the Albany Civic Theater, starring Mildred Gonzales; Caliope, a trio of multi-talented singers and musicians; and the Portland Jug Band.

The Dolphins feel the On Broadway has been worth the struggle. They celebrated with “Play On” as their fourth anniversary production. It was an opportunity for the players to laugh at themselves. The plot, a spoof on play production, is a play within a play, full of situations known to play-goers everywhere: missed cues, upstaging by lead characters, malfunctioning props, and spontaneous dialogue changes.

The Dolphin Players performed it well. They were doing what they know best, “playing on.”

Call 269-2501 for this month's production schedule and ticket information.



Tosca Means, an On Broadway founding partner

Virginia Powell is a freelance writer who has travelled the world with her military family. She has a special love for the arts and the theater.



Δ Native View

by Joe Kogel

It's Tuesday night. Tom Doty looks out over a small sea of heads from his perch of a stage in Ashland's Vintage Inn. "Filled on a weeknight," he says. "And they said it couldn't be done," he adds half to himself and half to the capacity crowd.

Doty believes that in addition to the packed houses he usually tells Native Northwest stories to, there might also be another, less visible audience present as well. When he rims the stage with candles, makes sacrificial offerings of tobacco as opening rites, and swarms about the stage, a barefoot storyteller, an evening with Tom Doty may become as much a seance as a performance.

"I've seen the candles arc when they're this far apart," he says, holding his left hand six inches from his right.

When he first began telling stories, he was at a Boy Scout camp, before a blazing bonfire. After the performance, one young scout approached him with a question. "Did you see Coyote in the flames?" "Yeah, sure kid, sure I did," Doty says, repeating the conversation. "I figured the kid was really off the wall, until another kid who was in another troop that sat about 70 feet away in the bleachers came up to me. And this second kid asked me if I saw Coyote in the flames!"

Tom Doty is a native of southern Oregon, but his definition of native goes deeper than birthplace. "Native describes a way of viewing the earth. It's a philosophy," he says.

Most of the stories Doty tells were

originally Indian. And yet he has chosen to omit the word Indian from the description of what he does. "I don't like the word Indian," he says. "It's great in an historical context, or to describe bloodlines, but there are things that are stronger than blood. I know some Indians that I don't consider natives and some white men that I do consider to be natives."

The native's view of man and of nature, according to Doty, is one in which cycles and patterns predominate. The more modern, western world view is that of a linear sequence of events, a straight line; a time line beginning somewhere in the past and ending somewhere in the future. Doty points out that this world view permeates our speech, as evidenced by such statements as, "Let's get things straightened out."

And one of the only times circles are mentioned in our Western culture is to indicate that someone has gone crazy, as when a hand is brought up to the head and a finger makes circles round and round.

Doty began to zero in on storytelling as a professional after he and his wife Michele returned from a trip through England and Ireland a few years ago. During the trip, Doty studied Arthurian literature and the poetry of William Butler Yeats. Doty, in seeking his own native Irish roots was, perhaps without knowing it, preparing himself for his next vocation.

Upon returning to the States, Doty took a job co-managing a bookstore in Portland. Before long though, he and his wife, now

parents of a baby girl, decided to move back to his home, southern Oregon.

When he arrived in Ashland, however, Doty saw that the economy here was weak, and if he wanted to work, he would be best off working for himself. It was a plan which coincidentally fit into a long-time dream of his—to become a storyteller.

The time was right. A confluence of forces existed, making it possible for him to propel himself over the threshold of habit into the hyperspace of making his dream a reality.

He had been inspired by fellow Oregonian Douglas Hadley's book about Northwest tales, *Stories Told in Winter*. He had always wanted to be a storyteller. He was in his own native environment, and rightly suspected that the true power of a storyteller is in the local appeal. Although he was not a Native American by blood, he was in spirit. And he was out of work and needed a job.

"I threw the family finances out the window for two months. I went at it full bore." "Full bore" in this case translates into twelve to fourteen hours a day seven days a week. His first performance came in May of 1981 at the Vintage Inn. Although he was an immediate success, part of that success may have been due to the sheer novelty of what he was doing, and not necessarily the quality.

"The people of Ashland have been especially tolerant of my mistakes," and Doty says he gave them ample opportunity to practice that tolerance. Doty is self-taught, as he says anyone must be who attempts this venture. In a sense, the stories themselves are the teachers. Doty remarked that there are two storytellers in Portland who also perform Native Northwest stories.

Although the two up north had contact with each other during their apprenticeship, neither had any contact with Doty. And so it was surprising—and enlightening—to find that when they finally did meet, there were strong similarities in the way the three told the same story.

"It's almost as if the story demands to be told in a certain way," Doty says.

But each storyteller must find his own way. Some of the rough spots for which Doty's earlier audiences needed to be—and fortunately were—suitably braced were in

the area of story selection. "I just wasn't sure of which stories to tell which people," Doty says. It was something that could be solved only by trial and error.

Perhaps the most significant problem Doty faced was what most people in his position would be forced to deal with. Terror.

"When I first started out, I memorized the stories word for word," Doty recalls. In those early days, he sat still for the entire performance, almost afraid that any extraneous physical movement might detract from the muscles involved in retrieving memorized material.

But before the year was out, Doty began to move away from recitation of the verbatim text. At about the same time, he also began to use the physical space around him. He began to move. Now in his third year of his craft, Doty has found a happy balance between stories which require movement, and those which fare better when told from stillness.

The stories are different from what most people typically consider when they think of drama. They do not build to a climax the way many plays do. They frequently have no "punchline." The stories, according to Doty, are designed to tap into our natural sense of rhythms, into our subconscious.



"Just as the moon has cycles, we have cycles too," Doty says.

In a given evening, Doty will perform what is known as a cycle of stories. And, while each individual story may appear to have a beginning, middle and end—to move in a linear way—when viewed in the context of the cycle of stories told with it, the meaning changes.

The cycles aren't written down per se. That is, each storyteller determines out of the myriad of stories he knows which would best constitute a cycle.

Most cycles are referred to either as winter, spring, summer or fall. But the winter stories aren't necessarily stories which take place in winter. It is the theme of a story that determines in which cycle it will fall. A winter cycle then, would concern winter themes, such as death or the coming of death.

Doty does his heaviest performing in the winter, as is the practice of native tribes. And he performs very little in the summer, like the tribes from which many of the stories stem.

"The summer is traditionally too busy a time for stories to be told. Everyone is out gathering food," Doty explains.

Even with the slow summers, Doty has

performed over 200 times since he began two years ago, in places as diverse as camps, universities, homes, festivals, schools and clubs. He is part of Oregon's Artist in the Schools program. He has performed as many as seven times in one day in the public schools.

Doty prefers performing for the public more than a classroom because, "that's the way the stories have always been told." According to Doty, a certain magic happens when the stories are told to an audience which encompasses several generations.

No matter where he performs, Doty works with a theater as portable as the backpack it travels in. In it, he places his costume and lighting, which also is his set.

The costume is nothing more than a shirt, pants and a belt made for him by his wife, and a vest with Tlingit Indian designs. A killer whale is silk-screened on the back and two eagles are silk-screened on the front.

The lighting is just as simple. All he uses is candles. For a small room, he'll use five, each one set in its own wooden bowl, in a semi-circle around the playing area, between the audience and himself. In a larger playing area, Doty will place two candles in each bowl.

Not only does the lighting help to create a



mood of intimacy and enchantment, but it does what standard theatrical doesn't do—light the audience. Doty wants to use the lights as a means of bridging, not separating audience and performer.

Doty's success has been extraordinary—witness the weeknight crowd mentioned earlier. It wasn't always so easy. When he first started, Doty had to travel more in order to make ends meet. He spent as many as two out of five weeks in Portland during those early days.

But his belief was in the power of the local storyteller, and the Rogue Valley has proven thus far that his belief was well-founded. Doty travels to Portland only four or five times a year now.

With this increased local attention, Doty has been able to do what he most wanted to, focus on the southern Oregon Native stories.

"I have a long term project to learn a full range of cycles from each tribe in the area. I'm working on the Modoc now. It will be months before I'll have it done," the thirty-year old says.

"I have to read all the translations of all the stories, (translations) which aren't that good. Then I'll read as much background information as I can, and interview people to fill in the gaps of the stories."

Most of the stories were translated by turn of the century Victorian anthropologists. If they didn't do a good job, then Doty and others are pretty well stuck. There are twenty different languages in Oregon alone and they are as different from English as Mongolian is.

"There are dictionaries though," Doty notes. "I have an English/Klamath—Klamath/English dictionary at home, and when I come to a word I don't understand, I'll refer to it."

In all, Doty's library of Indian material alone is over 200 volumes, some of which are as expensive as \$50 per volume.

Having gained as much knowledge as he has about performing Native Northwest Tales, Doty has also taught workshops in the craft. Like his performing, these too have undergone a great transformation.

"I used to teach technique—like a drama or speech teacher might," he says. "But I've learned that all I have to do is talk about world view and let things fall into place."

Tom Doty's poetry is also featured this month in the Prose and Poetry section of the *Guide*.

Joe Kogel is a regular contributor to the KSOR Guide.



Play It Again, Saucey Noodle

by Betty Huck

It was champagne and cake on opening night in December last year. The new Saucey Noodle Theater's double celebration: a transformation of banquet room into permanent theater space and their first production in that place, Murray Schlesgal's comedy, "LUV".

The theater is part of the Saucey Noodle Restaurant in Medford. Running a theater is a new experience for owners, Cheryl and Larry Hogan, but they're pressing on with energy and enthusiasm.

The addition of a permanent cabaret style theater provides a place for the community

to create live performances in a space designated especially to those ends.

"That's one of the reasons we wanted a permanent facility," says Larry Hogan.

Up until now, community theater projects in Medford had no fixed address. Productions were seen in hotel ballrooms and banquet halls, school auditoriums and church basements.

The theater's second offering, the musical, "Cabaret" enjoyed an overwhelming success with rave reviews, sold out houses and extra performances.

The following production, Woody Allen's "Play it Again, Sam," according to Hogan, although not always packing the house, had a respectable run.

He says, "Some of the comments I heard as people left after seeing 'Sam' is that they saw the movie and liked it but they had more fun seeing it 'live'."

Believe it or not, there are some people who are coming to community theater for the first time now that the Saucey Noodle is in operation.

Doug McDonald, who has acted in and directed many local productions, is production manager. His main function is to see that the productions run smoothly. He comes to auditions, lines up production people, goes out into the community as a



Lou Estes and Peter Struble in the current production at the Saucey Noodle Theater: "Playboy of the Western World".

public relations person and manages the theater.

He says that they plan to produce more musicals in the future.

"People like musicals, but they're a lot more expensive to do. Royalties are about four times what they are for a straight play."

If "Cabaret" is any indication, they also draw the largest crowds.

The original idea at the Saucey Noodle was to have a permanent acting company, performing in a variety of plays all year long. Although the theater intends to present entertainment on a year-round basis, the regular acting company has yet to become a reality.

McDonald says, "It's too difficult to keep the same people all year long and give them enough to do."

Hogan says he hopes, at least, to eventually hire a crew of permanent technical people, "because they'll know exactly what the equipment here can do."

The theatre has its own lighting and sound equipment.

So far, the theatre itself has not shown a profit, but the Hogans aren't discouraged.

Says Larry Hogan, "We have had a tremendous response from people wanting to be on our mailing list so they can be notified about the next show."

The theatre space is also available for

other kinds of entertainment.

"We're wide open," says Hogan, "to recitals, concerts, comedy nights, variety shows."

By the time you read this, the current production will be under way. "Playboy of the Western World" was written by Irish dramatist, John Millington Synge. The production is directed by Rob Hirschboeck whose last play here was "Gumm to Garland."

Hirschboeck is pleased to be working in a space like the Saucey Noodle Theater.

"One of the things I think is really good at the Saucey Noodle is that the possibilities exist. We have lights, a space and there's plenty of local talent to use it. Most of the local productions have had a hard time garnering an audience because shows aren't

put on consistently in one place. This theater



Playboy's principal actors, clockwise from left: Ann Oliva, Lou Estes, Katie Heflin, Seth Ulman, Suzann Ashland, Leslie Henry, and Peter Struble as Christy Mahon (center).



also enables local people to work for longer than a few performances. Groups can work for a number of weeks which improves the quality of their work.

"Playboy of the Western World" was written in 1907 and came about as a result of Synge's travels through the overcrowded districts on the Irish west coast. The play has been described as a "morbid comedy" and is about a peasant boy's coming of age. On its opening at the Abbey Theater in Dublin, there was rioting in the theater. The play was interrupted by some kind of disturbance or another for a week.

It seemed that the Irish didn't like to see themselves portrayed as boisterous rough-necks. When the play opened in New York in 1911, there were more riots among the Irish-Americans, followed by more of the same in Boston and Philadelphia.

According to Hirschboeck, Synge said that to understand the Irish, you have to understand the peasantry which is the heart of the culture.

Riots in Medford aren't expected. Hirschboeck thinks people will love the play.

"It's a wonderful comedy. The first time I saw this play was in 1968 put on by the Berkeley Repertory Theater and it was very popular. They just jammed them into the theater. The theme is very universal, plus

it's entertaining. It's robust and very funny."

He includes a glossary and notes in the program to give an idea of the cultural background and to explain some of the language.

Lou Estes who plays Pegeen in the production says, "The play is beautifully poetic too. Even when it's funny, it's poetry."

Estes describes the words of Christy Mahon who's played by Peter Stuble.

"Christy's speech moves Pegeen all the way through the play. Just listening to him, you know why she falls in love with him. Here's a man whose words just drip honey."

The Irish gift of gab is their greatest art form.

"Part of the thing about the Irish," says Estes, "is that all their history and all their art is verbal. They don't have great monuments. They're not known for their great concerts or their great art. All their history was passed down verbally. In that kind of society, everyone takes on the ability to tell a good story and there's a little bit of competitiveness as to who can tell the greatest story."

In the play, Christy comes into the tavern and tells the story of how he has killed his father by hitting him over the head with a shovel.

"The people in the tavern are far more

interested in the story he's telling than the actual thought that he might have really killed this man. The important fact is that it's a good story. The more he tells it, the more embellished it becomes and the people in the tavern encourage him to embellish it."

Hirschboeck says he's been wanting to do this play for years. In Ashland, one day, he ran into Pat O'Scannell who is an Irish folk musician and Chris Sackett, who besides doing lighting, is a folk choreographer.

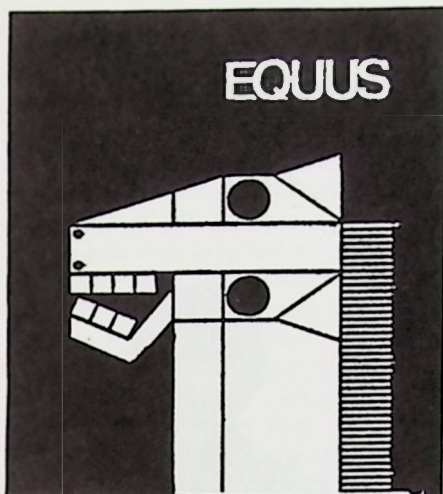
"I thought it would be a wonderful idea to use these two people in a production combining music, dance and comedy into a really fine play. We're not presenting it as a musical," Hirschboeck says, "but nearly every Irish play has some music associated with it. With the wealth of poetry in the language and the wealth of music in the culture in general, the play just sings by itself. All of the Irish plays have that in common. But in this one in particular, the music just suggests itself."

Estes thinks audiences will enjoy the play too.

"It takes place in a pub, and what is the Saucey Noodle but a pub? How can you not have fun when you're invited to be a part of the play? I expect that at some points there will be cheers for the hero and maybe boos for the villain. And the other thing," says Estes, "Irish music has an ability to rouse the spirit. Before you know it, you're stomping and clapping and carrying on. You have a good drink in your hand and you're swingin' the drink and singin' the songs. This is an earthy play."

Betty Huck has a St. Bernard who barks at motorcycles because they make noise and at bicycles because they don't.

"Playboy of the Western World" continues at the Saucey Noodle Theater with performances on Thursday, Friday, Saturday and Sunday through May 22. The next production is "Footlight Frenzy" opening on June 4.



The play *Equus* will be presented by the Theatre Arts Department at Southern Oregon State College May 5, 6, 7 and May 12, 13, and 14, at 8 p.m. on the Dorothy Stolp Center Stage.

The award-winning drama, written by Peter Shaffer, features Ron Green, Theatre Department chairman, as Dr. Martin Dysart. Billy McGarry portrays the psychologically disturbed Alan Strang, and Marie Tjernlund is Jill Mason, his girlfriend. James Lauricella directs the production.

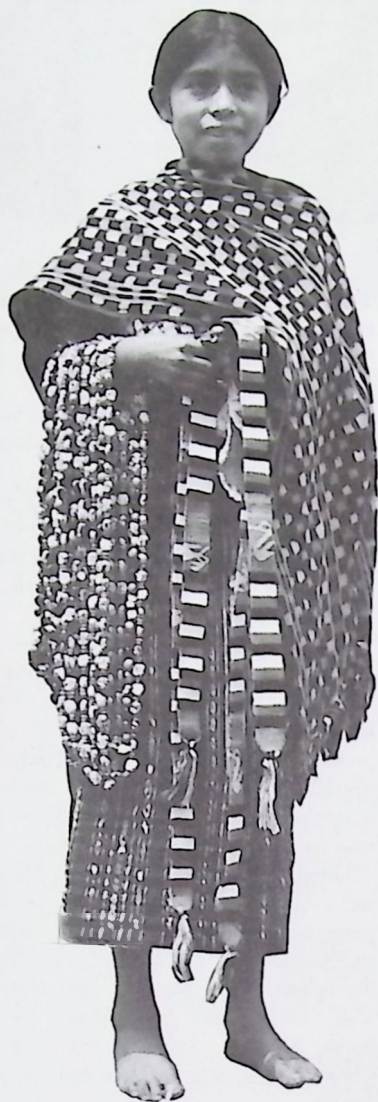
Equus, which won the Tony award for best play of 1975, concerns a 17-year-old psychotic, Alan, who blinds six horses in a fit of rage. The play probes the mind of Alan through a psychiatrist, examining man's need to worship and the distortions forced on that need by "civilized" society.

Others in the cast include Jim Martin and Allison Chamberlain as Alan's parents, Frank and Dora Strang. Playing the horses will be Tony Lindas, Eric Newsome, Steve Snelling, and Britton Vail. Doyle Irons plays Alan's special horse, Nugget. The cast also features Chris Iaderosa, Scott Douglas and Kitsann Means.

The play is suggested for mature audiences. For tickets and more information, call the theater office at 482-6346 or the Box Office at 482-6348

The Tourists Don't Come Anymore

by Betty LaDuke



The summer of 1982 was considered "unsafe" for a casual tourist visit to Guatemala as the frequent reports of whole villages of beheaded Quiche peasants continued to be released by United Press International. They were thorny news items for a United States president anxious to resume military aid to Guatemala, confident that the government of Guatemala was getting a "bum rap." However, the tourist booth in the Guatemalan airport was attended by a woman who smilingly assured me that it was "safe" to visit the rural areas, including Santiago Atitlan, since the buses were now operating on schedule. "The incidents" had subsided. Her assurance was not confirmed by my plane companion, a young Guatemalan businessman who confided that the only way he would venture outside the city limits would be in an "armored car." His parting advice to me was to "be very careful!"

Armed with contradictory feelings about the wisdom of my venture, I nevertheless awakened the following morning determined to pursue the appropriate series of bus connections from Guatemala City to Los Encuentros, Solola and Panajachel, which is located on the volcano-surrounded shores of Lake Atitlan. From Panajachel, the following day, I would take a boat across Lake Atitlan to arrive finally at the village of Santiago Atitlan. The purpose of all this unsafe travel seemed somewhat trivial as I merely wanted to revisit a family of weavers in Santiago Atitlan from whom we had purchased a special piece of beautiful handwoven cloth during our family Christmas vacation four years before. I wanted to speak once again with Conception, the weaver of the cloth, to see what she was now weaving and learn of the changes that had transpired in her family and town since our last visit. While enroute to interview artists and artisans of other Central American countries, it seemed geographically logical to revisit Conception as her woven cloth, like the Pied Piper, almost magically seemed to propel me to her doorway again.

The design of Conception's cloth is magnificent. Superimposed on the alter-

Selling belts in Santiago Atitlan

nating pale blue and deep red prison-like stripes of cloth are dozens of birds in multiple colors that had all been hand embroidered. This cloth, originally made to be half a side of a man's pair of trousers, now hung flat on a wall in our house showing the vertical rhythm of the stripes interrupted by the bright pattern of multi-colored decorative birds. Each bird was unique in design and some had long tail feathers like the quetzal or the Guatemalan national bird. This cloth represented for us a joyous visual memory of our encounter with the unique Quiche Indians, their rituals and traditions that still remained strongly alive in 1978, amidst the mainstreaming of most other Latin American Indian cultures.

During this 1982 visit I not only traveled without my family, but was also one of the rare outsiders or tourists to be found in Guatemala. As the bus moved out of Guatemala City, I silently compared my current impressions with past memories of this journey and soon became uncomfortably aware of numerous armed soldiers interspersed throughout the route while small tanks with long nozzled rifles rolled onto the main highway from dusty village streets. By the time I arrived in Los Encuentros, I was nervous, not knowing what was happening or what to expect. I continued my journey to the next town of Solola where the unique colors of Guatemala encompassed me and I temporarily lost track of time while submerged in the movement of people, animals and produce encountered during a traditional Guatemalan market day.

I was totally dazzled by the brilliant mixture of endlessly changing color patterns of families of peasants or Quiche Indians as they moved amid the crowded Mestizo and Indian merchants, who lined the streets with their large baskets of fruits and vegetables. The Indians made their weekly descent from their mountain huts still wearing their traditional handwoven and embroidered clothes: huipiles or blouses, wrap-around skirts, broad striped belts, patterned pants and skirts. They were often barefoot as they carried heavy cloth-wrapped bundles or baskets of produce on their backs and heads for bartering or selling.

Surrounded by this maze of brilliant color, I temporarily forgot about my fears promoted by the news headlines of headless body counts and the large presence of soldiers and tanks. I looked beyond the captivating exterior color to the varied facial expressions of young and old peasants and tried to imagine how their lives had changed during these intermittent years in which they were caught between the brutal and suppressing violence of the government soldiers in conflict with the growing tide of guerrillas who voiced the peasants' claims for ownership of the lands that they tilled.

Traveling onward to Panajachel, I felt like a single bean in a gourd rattle. Where were the hundreds of tourists, that had literally filled the streets, hotels and restaurants, of the popular resort town of Panajachel? They all had vanished except for a handful of young people from Germany, France or Sweden. This sense of isolation was repeated the next day on the boat to Santiago Atitlan as I was accompanied by only two Guatemalan cloth merchants.

As the boat arrived at the dock of Santiago Atitlan, my first impression was that nothing had changed. The women were washing their clothes along the lake shore as they had four years ago, but the vendors who had lined the docks had vanished. As the only tourist, I became the immediate target of several children armed with shell necklaces and long, handwoven belts. After buying a belt, I was relieved when I quickly found Concepcion's house along the main cobbled street. Her door was wide open and the walls of the front room were entirely covered with the huipiles and traditional clothes that she and her mother produced together. They were surprised and glad to see me, quickly placing into my hands any piece of cloth at which I casually glanced.

Though they still created the same traditional blue and deep red striped fabric that we had on our wall at home, I was amazed by the embellished quality of their recent embroidery, which was even more inconceivably detailed and crowded with multi-colored patterns of birds. However, these birds seemed immobilized by this ornateness as there was no space between them for an

imagined flutter of wings or fantasy flight. I was simply awed with admiration of the surface texture of all the textiles that they continued to produce and eventually settled upon buying one as a souvenir of this journey.

I wondered what catalyst had caused them to intensify their embroidery designs and who continued to buy their huipiles and other garments that they produced beyond their families' needs. Conception explained that during the past four years most of the tourists came from a variety of European countries, and some came to Santiago Atitlan to buy textiles in quantity for resale in Europe. She said that these people appreciated and preferred quality work and were willing to pay for it. Therefore, during these four years their embroideries, especially the striped cloth, had become even more richly detailed.

Conception, and most of the women of Santiago Atitlan, a town of 8,000, continue to work six or seven hours daily, spinning and dyeing the cotton fiber before weaving it on the back-strap looms, which they set up in the courtyards of their homes. Three to six months are often required to finish a garment, but many finished garments are now piling up in their homes "as the tourists had lately stopped coming."



Solola market day.

According to Very Kelsey in her book, **Four Keys to Guatemala**, the weaving of cloth is an ancient process initiated by the early Mayans many centuries before the arrival of the Spaniards. The spinning and weaving has continued through the centuries on the village level with few technical changes. The creating of cloth was also a religious experience since, before a weaver began, a prayer was offered and candles were lit for her patron saint. In years past, if part of a woman's personal wardrobe had to be sold, the textile was first hit with a stick to make sure that no part of the weaver's spirit would depart with it. Also of significance is the fact that the weaver was not anonymous as she weaves an identifying symbol into a corner of the fabric. In the past, no traditional fabric was ever completed without a small flaw, as perfection could be considered an offense to the gods.

Weaving was also a symbolic language as each isolated village had developed its own unique patterns and styles. A person's village, as well as social class, descent and marital status, could be determined by the garments he or she wore.

Half of Guatemala's population of six million are Indians who live in the highlands and still maintain most of their tribal and ethnic traditions as well as Indian dialects. The appropriation of Indian lands, which began with the Spanish conquest in 1524, has continued to the present, forcing the Indians to become a source of cheap labor for others in the development of coffee, cotton and banana plantations, and more recently for manufacturing and industrial development.

Significantly, with the increase in tourism over the past 20 years, many of the women soon realized that they could earn more from the sale of their traditional weavings than the men could from seasonal agricultural work. They began to depend on the tourists and to modify or adapt their weaving techniques to tourist demands. Usually this means more production with less concern for quality. This was evident in many of the shops in Panajachel where backpacks and sundresses were displayed in profusion along with traditional garments.

(contd. on page 41)

Waiting for the Barbarians

Reviewed by Barbara Ryberg

For all his working life, the Magistrate has been civil servant to the Empire. The frontier settlement the Magistrate occupies and governs belongs to the Empire. The settlement is rich in agriculture and fishing, and blessed with a benign population. Misconduct is rare, but when it occurs the Magistrate presides as judge, doling out justice with the ease of a man at peace, sandwiching official duties between hunting expeditions in the lush country, and his indifferent efforts to catalog the meager remnants of the frontier people's past.

The Magistrate has grown so accustomed to his life of transplanted gentility, as well as to the somnolent nature of his people, that he is slow to perceive that changes are taking place. His complacency keeps him locked in place, in the past, unaware of the Empire's growing fear of the Barbarians, nomadic hordes who roam the territory wrenched from them some hundred years back by forces of the Empire.

It is into such a situation that Coetzee thrusts the sinister Col. Joll and a team of interrogators. Charged by the Empire with the duty of investigating allegations of subversion, Col. Joll sets about his grim task, while the bland Magistrate observes his inquiries with benign curiosity. After all, the Magistrate is still in charge of the settlement.

Soon, however, rumors of torture, of acts of violence perpetrated on certain members of the community reach the Magistrate's ears. He questions Col. Joll, who denies any wrongdoing. Events build until the Magistrate can no longer ignore them. He tries to exert influence, arguing that he "understands" his people in ways that Col. Joll and his military personnel do not. On the brink of troubling conjectures about oppression

and liberty, the Magistrate cries out, "When some men suffer unjustly . . . it is the fate of those who witness their suffering to suffer the shame of it." Unfortunately, this appeal is lost on the character of the Magistrate, who believes too deeply in his own sincerity and too little in his strength, to act upon it.

But "engagement" forces itself on the Magistrate and he must choose between acquiescence and rebellion. A young Barbarian woman, nameless, crippled and partially blinded by Col. Joll's men, comes to the rescue of the Magistrate's conscience. This helpless woman releases the Magistrate's need to expiate the wrongs done to her, as well as his need to understand his role in these wrongs. He uses her in ritual erotic exercises, which lead him to the limit of his rebellion, and to the limit of his alienation.

At the conclusion of this searing novel, the Magistrate writes, "We lived in the time of the seasons, of the harvests, of the migrations of the waterbirds . . . We would have made any concession . . . to go on living here. This was paradise." There is a helpless eloquence to these words, delivered by a man who suddenly discovers himself outside history, without a country, condemned to wait for the Barbarians," . . . like a man who lost his way long ago, but presses on along a road that may lead nowhere."

It is Mr. Coetzee's relentless determination to reveal the effects of human weakness that makes this a searing novel. If there is a tendency to apply the novel to any historical event, the effort is frustrated by a reminder that it is not so much history, as humanity which is under test here. To imply that *Waiting for the Barbarians* draws upon current events for its message, would be to trivialize its importance.

In some ways this work calls to mind the work of Milan Kundera, who places human consciousness at the center of his fiction and holds it there. Mr. Coetzee, on the other hand, lays bare the act of rebellion, and examines it like a rare specimen whose presence can mean life or death.



(John Ciardi, poet, etymologist and author, has been a *Morning Edition* commentator since the program first aired in November 1979. He recently compiled and edited volume two of *The Brower's Dictionary*, which will appear in May.

In this article, he offers explanations for the origins of several expressions and activities associated with the month of May. He also examines the history of "Walpurgisnacht," the annual convention of witches that takes place on May 1.)

Origin of the Maypole: Children dancing around the Maypole festooned with ribbons is a familiar sight. The Maypole dance probably derives from one of many variant rituals appreciating the earth goddess. The Maypole itself was symbolic of trees blooming with flowers, representing a time of gaiety and celebration of flowering and fertility.

No doubt the Maypole ceremony originally was associated with the Druids. They were the earliest Britons and the root of the

Musings on May

by John Ciardi

word Druid means "one who is wise about trees."

"She thinks she's Queen of the May": Since Druid times, there has been a May festival to celebrate the time of blooming flowers and fertility. One aspect of the ritual was to choose the queen of the May, a girl chosen for only one day. It is a lighthearted and impermanent ceremony. Consequently, now when a girl's head is turned, and she is filled with self-importance, she keeps herself crowned longer than a day. Hence, "She thinks she's Queen of the May."

"Here we go gathering nuts in May": There are no nuts in May. They come in the fall. The word "nuts" is a corruption of "knots." Years ago children used to tie flowers together in knots to make a daisy chain in May. That was a happily frivolous activity. Through the years, knots was corrupted to nuts. Since gathering nuts in May is even more frivolous, the corruption works.

May-December romance: This is, of course, a romance between an old man and young girl in her first bloom. It could have been a January-December romance, but January is cold. That would be cradle-robbing, so the idiom is May-December.

Walpurgisnacht: This is the main annual coven of European witches, and especially of Teutonic witches. The name means Walpurga's Eve, a festival said to take place on the first of May. In the old reckoning, feast days ran from sundown to sundown. The coven, therefore, began at sundown on April 30 and lasted until sundown on May 1.

The name Walpurgisnacht has passed into the arcana of witchcraft with frequent references in German and English legend and literature. In an extended sense, a Walpurgisnacht is a weird orgiastic revel, as is, "It was always Walpurgisnacht in the dark of the Puritan imagination."

Yet, despite this association with witches and warlocks, the name derives from the name of an English nun who became St. Walpurga or Walburga. She went to Germany as an early missionary and died there circa 780, after 30 years of missionary service.

Her last years were spent as the abbess of the convent of Heidenheim. There she was buried in a cave above which a church was later built.

Her cave, a popular shrine, exuded what one early commentator called "a black oil of bitumin." I have never been there, but I suspect that cave occurred in an oil bearing shale rock.

Her feast day, as it happens, was fixed as the first of May, which in ancient Teutonic legend and belief was the date of the main annual coven of Teutonic witches.

Now imagine the workings of the pious superstitious mind. Her feast day coincided with the ancient witch day. Her tomb exuded that mysterious hellish ooze from the bowels of the earth.

Clearly she was involved with dark forces. She became the patroness and protectress of all who suffered from dark spells and hexes. Those were the days of mysterious so-called "wasting diseases"—mysteries we now label as cancer, emphysema, and muscular dystrophy, though their causes and cures still remain mysterious to us. It was easy to believe that one so afflicted was under an evil spell. Therefore, they prayed to St. Walpurga for relief from their affliction. And so it was that this English maid became a holy sister, and a pious abbess left her name to the arcana of witchcraft.



John Ciardi

PROGRAMS & SPECIALS AT A GLANCE

Horizons examines the emotional and financial impact of unemployment among older workers, in a special report, "Over 55 and Out of Work." The program airs Tuesday, May 3, at 4:00 pm.

Music in America looks at different aspects of classical music performance in this country. The series airs Sundays at 11:00 am, beginning May 1.

Chicago Symphony Orchestra moves to a new time on May 1. It will be heard at 12:00 noon on Sundays.

Bluegrass Music Concerts feature performances from the 1981 and 1982 Bluegrass Festivals in Louisville, Kentucky. The eight-part in-concert series also includes interviews with performers, and other special segments. It airs Sundays at 7:30 pm, beginning May 1.

Willa Cather: A dramatic portrait of author. This special features Colleen Dewhurst as friend Elizabeth S. of friends and fellow Yehudi Menuhin. The series airs Tuesday

Stevie chronicles eccentric English winning actress G. film performance. Tuesdays at 9:30

KidsWord offers fun for, by and about Wednesdays at 4:

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Music in America	9:45 European Profiles	9:45 900 Seconds	9:45 Ante Meridian
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
4:00 Siskiyou Music Hall	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
6:30 All Things Considered	2:00 American Orchestras	2:00 San Francisco Symphony	2:00 San Francisco Symphony
7:30 Bluegrass Music Concerts	4:00 About Books and Writers	4:00 Horizons	3:00 Eileen
9:30 Word Jazz	5:00 All Things Considered	5:00 All Things Considered	4:00 Min Ear
10:00 Weekend Jazz	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	4:30 Kids
	9:00 Lord of the Rings	9:00 Joe Frank	5:00 All Cor
	9:30 Jack Flanders	Price of Silence (starts 5/10)	6:30 Siskiyou Music
	10:00 The Blues	9:30 Willa Cather Stevie (5/31)	9:00 Vin
		10:00 Music from the Hearts of Space	9:30 Tal
		11:00 Post Meridian	10:00 Po

ook of Remembrance offers a
the Pulitzer Prize-winning American
three-part series stars actress
with Diane West as Cather's best
poley, and features the reminiscences
artists: Truman Capote,
and Eudora Welty among them. The
at 9:30 pm, beginning May 10.

er life and art of the witty and
et, Stevie Smith. Academy Award-
nada Jackson reprises her stage and
the title role. The series airs
a., beginning May 31.

ories, games, songs, information and
it: children. The series airs
ppm, beginning May 4.



Willa Cather

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
9:45 Veneration Gap	9:45 BBC Report	9:45 BBC Report	10:00 Jazz Revisited
10:00 First Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	11:00 Lyric Opera of Chicago
2:00 Grand Piano	2:00 International Festival	2:00 International Festival	3:00 Studs Terkel
4:00 New Dimensions	4:00 Jazz at the Institute	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
9:00 New Letters on the Air	8:00 New York Philharmonic	8:00 New York Philharmonic	8:00 A Mixed Bag
9:30 Poems to a Listener	10:00 Jazz Album Preview	10:00 Jazz Album Preview	10:00 Jazz Alive!
10:00 Possible Musics	10:45 Weekend Jazz	10:45 Weekend Jazz	12:00 Weekend Jazz
11:30 Post Meridian			

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

May 1 The Australian Chamber Ensemble performs Grainger's "Random Round;" Mozart's Trio in E-flat Major for Clarinet, Viola and Piano, K.498, "Kegelstatt;" and Sextet in C Major, Opus 37, by Dohnanyai.

May 8 Violinist Franco Gulli and pianist Enrico Cavallo perform Brahms' Sonata

No. 1 in G Major, Opus 78; Debussy's Sonata for Violin and Piano in G Minor; and Mendelssohn's Sonata in F Major for Violin and Piano.

May 15 The Canadian Brass is featured in Gabrielli's "Canzona per Sonore," No. 5; "Concerto Grosso" by Vivaldi/Bach; works by Debussy, Bach, Purcell, and Rossini; as well as music by Kompanek, Gilbert and Sullivan, and Cole Porter.

May 22 The Sequoia String Quartet presents Haydn's Quartet in G Major for Strings, Opus 54, No. 1; Babbitt's String Quartet No. 5; and Debussy's Quartet in G Minor, Opus 10.

May 29 Members of the Saint Paul Chamber Orchestra are featured in Handel's "Queen of Sheba"; Tellemann's Concerto in G Major for Viola; Boccherini's Concerto in B-flat for Cello; and Haydn's Symphony No. 49 in F Minor, "Passione."

11:00 am Music in America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Program Note: The Sunday Show is no longer produced by NPR. The program was eliminated in a round of budget cuts brought about by a revenue shortfall this year at NPR. KSOR will present Music in America and the Chicago Symphony on Sunday afternoon, and welcomes the return of folk music with the Bluegrass Music Concerts on Sunday nights.

12:00 pm Chicago Symphony Orchestra

Sir Georg Solti is Music Director of the 92nd season of Concerts. *Production funded by Amoco.*

May 1 CSO Associate Conductor Henry Mazer guest conducts "Acclamation" for Organ and Orchestra by William Ferris; Piano Concerto No. 1 in G Minor, Op. 25, by Mendelssohn; Honegger's Symphony No. 5 "Di tre re"; and Ravel's "Alborada del Gracioso" (The Jester's Morning Song). Featured as soloists are Andre Laplante, piano, and William Ferris, organ.

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May 8 Guest conductor Michael Tilson Thomas leads Haydn's Symphony No. 81 in G; Bruch's Violin Concerto No. 1 in G Minor, Op. 26, featuring violinist Shlomo Mintz as soloist; Symphony in Three Movements; and "La Valse" by Ravel.

May 15 Margaret Hillis, founder and director of the Chicago Symphony Chorus, is guest conductor, leading Handel's Oratorio, "Israel in Egypt" (complete), with the Handel Organ Concerto No. 13 in F ("The Cuckoo and the Nightingale") played as a Prologue. Performing as soloists are Dennis James, organ; Phyllis Bryn-Julson and Barbara Pearson, sopranos; Alfredo Hodgson, contralto; David Britton, tenor; Leslie Guinn, bass-baritone; Kurt Link, bass; Chicago Symphony Chorus; and David Schrader, harpsichord continuo.

May 22 Sir Georg Solti conducts the Duparc songs "Le manoir de Rosamonde," "Au pays ou se fait la guerre," "Phydile," and "L'invitation au voyage;" and Mahler's Symphony No. 4 in G, featuring soprano Kiri Te Kanawa as soloist.

May 29 Erich Leinsdorf guest conducts "Passacaglia" by Webern; Brahms' Variations on a Theme by Haydn, Op. 56a; Martinu's Symphony No. 4 (1945); and Emperor Waltzes, Op. 437 by J. Strauss, Jr.

2:00 pm To be announced.

2:00 pm May 29 Special

A special live broadcast from the **Northwest Folklife Festival** in Seattle. This program will feature highlights of the largest folk music festival in the United States, including old-time stringbands, folksingers, and other traditional musicians celebrating the traditions of the region. The program is sponsored by the Seattle Folklore Society and Seattle Center.

4:00 pm Siskiyou Music Hall

May 1 Marathon

May 8 LISZT: The Six Paganini Etudes

May 15 J.S. BACH: Cantata-"Non sa che sia dolore"

May 22 DVORAK: Serenade in E, Op. 22

May 29 MOZART: Violin Concerto No. 4 in D, K. 218

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Bluegrass Music Concerts

Recorded at the 1981 and 1982 Bluegrass Music Festivals in Louisville, Kentucky, this in-concert program features performances by some of the country's finest bluegrass musicians, interviews and special segments.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words, sounds, music and poetry.

10:00 pm Weekend Jazz

Swing, straight ahead, free, and bebop.

2:00 am Sign-Off

chatavents may

1st May Day! Our patio opens for the season! Stop in for drinks and dinner al fresco

8th Mother's Day Keep your mom out of the kitchen - bring her here for dinner

13th Blame Someone Else Day Our bartender has offered to take the blame for all your troubles

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MONDAY

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6:00 am Morning Edition

Just like **All Things Considered**, this award-winning magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford

7:00 am Anto Moridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

May 2 Marathon

May 9 POULENC: Les Biches-Suite

May 16 SCHUMANN: Introduction and Concert Allegro for Piano and Orchestra

May 23 SIBELIUS: Symphony No. 2 in D

May 30 DVORAK: Piano Quartet in E-flat, Op. 87

12:00 n KSOR News

2:00 pm American Orchestras:

Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the work performed, and their composers.

May 2 Conductor Erich Bergel leads the orchestra in a program featuring Trumpet Concerto in D Minor by Albinoni; Suite No. 1 for Orchestra (movements I and II), by Enesco; Trumpet Concerto in E-flat Major by Hummel; and "Scheherazade" by Rimsky-Korsakov. Maurice Andre is trumpet soloist.

May 9 Erich Bergel leads the orchestra in Wagner's Prelude to "Parsifal"; Bartok's Violin Concerto No. 2 with soloist Jaques Israelievitch; and Symphony in D Minor by Franck.

May 16 Thomas Peck leads the orchestra and the Saint Louis symphony Chorus in Parry's "Blest Pair of Sirens"; Gibbons' "The Silver Swan"; "The Cloud-Capp'd Towers" and "Toward the Unknown Region" by Ralph

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Vaughan Williams; and Haydn's Mass No. 12, in B-flat Major, "Harmoniemesse." Featured soloists are soprano Diane Ragains, mezzo-soprano Karen Brunssen, tenor Glenn Siebert, and bass Laurence Albert.

May 23 Guest conductor Jerzy Semkow leads the orchestra in an all-Mozart program, featuring Symphony No. 29, K. 201; Piano Concerto No. 9 in E-flat Major, K. 271, with soloist Andre Watts; and Symphony No. 41 in C Major, K. 551, "Jupiter."

May 30 Erich Leinsdorf conducts "Le Chant du Rossignol," by Stravinsky; Fugue for Orchestra (from "The Musical Offering"), by Bach/Webern; and Schubert's Symphony No. 9 in C Major, D. 944.

4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

May 2 Joan Beck Host Cromie discusses with Beck her book about how to be a more effective parent, titled "Best Beginnings".

May 9 Michael Straight Cromie and Straight talk about Straight's recent autobiography, "After Long Silence"

May 16 Mary Morris Host Cromie and Morris will talk about her current novel, "Crossroads"

May 23 Daniel Frank Cromie interviews Frank about his book, "Deep Blue Funk and Other Stories: Portraits of Teenage Parents," a series of life stories of young teenagers—mostly black—who have become parents.

May 30 Norman Mailer Host Cromie and Mailer discuss Mailer's latest book, "Ancient Evenings". The book is set in Egypt during the period 1290-1100 B.C. and is laced with war, intrigue, sex, and violence.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

May 2 Marathon

May 9 MAHLER: Symphony No. 1 in D ("Titan")

May 16 MOZART: Serenade No. 1 in D, K. 100

May 23 HAYDN: Symphony No. 86 in D

May 30 TCHAIKOVSKY: Piano Concerto No. 1 in B-flat minor, Op. 23

9:00 pm Lord of the Rings

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of middle earth. Each episode is introduced by actress Tammy Grimes.

May 2 The Window of The West Aragorn, a royal heir, takes the dreaded Path of the Dead, while Faramir warns Frodo not to follow Gollum to Mordor.

May 9 Minas Tirith Frodo and Sam near the end of their terrible journey to Mordor.

May 16 Shelob's Lair The treacherous Gollum leads Frodo and Sam into a deadly trap.

May 23 The Siege of Gondor Denothor, the Steward of Gondor, gives over his defense of the city to Gandalf.

May 30 The Battle of Pelennor Fields King Theoden is killed in battle, and Denothor lights his own funeral pyre.

9:30 pm The Incredible Adventures of Jack Flanders Everyday reality fades into the realm of fantasy whenever young Jack Flanders sits in his overstuffed green velvet chair. This 10-part presentation of magic and adventure is an encore performance.

May 2 The Jungles of Zamburra Jack and his friends journey to the dark jungles of Zamburra in search of the Lost Temple of the Moon.

May 9 Beyond the Merple Mountains Traveling aboard their sky galleon, the Blue Swallow, Jack and Little Frieda discover floating islands inhabited by the Cloud Gypsies.

May 16 The Marquis of Carumbas Jack meets an odd little wizard who lures him to Kush Squosh—and a sunken city of dangerous delights.

May 23 "Let's Kill Mazoolal" Dr. Mazoola and Little Frieda suffer a fatal accident—and Jack bargains with the Dark Lords of Death for their souls.

May 30 Bad Day at Dragon's Breath Blown off course, the Blue Swallow is stranded on the Isle of Dragon's Breath.

10:00 pm The Blues

2:00 am Sign-Off



TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

Funds for broadcast provided by the Clark Cottage Restaurant, Ashland.

10:00 am First Concert

May 3 Marathon

May 10 RACHMANINOFF: Suite No. 2 for Two Pianos, Op. 17

***May 17** SATIE: Mercure (Ballet)

May 24 HOVHANESS: Mysterious Mountain, Op. 132

May 31 WEILL: Kleine Dreigroschenmusik

12:00 n KSOR News

2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

May 3 John Nelson guest conducts "Dances concertantes" by Stravinsky; Piano Concert No. 4 by Rachmaninoff; and Schumann's Symphony No. 2. Pianist Jean-Philippe Collard is featured soloist.

May 10 Edo de Waart conducts Bach's Violin Concerto in E; Violin Concerto by Berg; and Beethoven's Symphony No. 6, "Pastoral." Violinist Itzhak Perlman performs as soloist.

May 17 Joined by the men of the San Francisco Symphony Chorus, directed by Louis Magor, conductor Edo de Waart leads Stravinsky's "Babel," "Introitus," and "Oedipus Rex"; and Masonic Funeral Music and Masonic Cantata by Mozart.

May 24 Guest conductor Jahja Ling leads Weber's Overture to "Der Freischutz"; Symphony No. 7 by Sibelius; Piano Concerto No. 5 by Saint-Saens; and Suite from "The Three Cornered Hat" by de Falla. Pianist Philippe Entremont is featured soloist.

May 31 Violin soloist Henryk Szeryng performs Bach's Violin Concerto in A Minor; Szymanowski's Violin Concerto No. 2; and Symphony No. 5 by Shostakovich. Stanislaw Skrowaczewski guest conducts.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

May 3 Over 55 and Out of Work

The plight of older Americans facing unemployment and job hunting woes—and

strategies for finding work—are explored.

May 10 Pregnancy in the 80's Recent medical advances in the care of pregnant women are surveyed.

May 17 Daufuskie Island: A Vanishing Way of Life A remote South Carolina island faces impending development—triggering an age-old conflict between tradition and progress.

May 24 Unions and Latinos The history of Hispanic involvement in the American labor movement is reviewed.

May 31 Rev. William Brewster: Gospel Music Composer A profile of the man whose 50-year career as a minister and gospel music composer is unparalleled in black American culture.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 3 Marathon

May 10 VIVALDI: Concerto in G for Oboe, Bassoon and Strings

May 17 BEETHOVEN: Violin Concerto in D, Op. 61

May 24 ROMERO: Suite

May 31 LISZT: Piano Concerto No. 2 in A

9:00 pm Joe Frank

Consummate storyteller Joe Frank surveys the modern landscape of love, hope, despair and life in eight half-hour dramas. Two episodes will be aired each Tuesday, the second beginning at 9:30 pm. The series concludes this month.

May 3 The Decline of Spengler, Part I Oswald Spengler, in search of immortality, embarks on a pilgrimage.

The Decline of Spengler, Part II Oswald Spengler continues his quest.

9:00 pm The Price of Silence

The shrill signal of nuclear emergency echoes worldwide when a Russian missile warhead mysteriously self-destructs. And only one man, top British intelligence agent Maxon, stands between peace and Armageddon.

Written by critically acclaimed novelist Stephen Barlay, this nine-part espionage thriller is produced by the British Broadcasting Corporation.

May 10 The Alert An early warning system alerts the American public to an approaching Russian missile, which mysteriously self-destructs, and Maxon, a top British agent is ordered to investigate.

May 17 The Catch Lured to Toronto at the request of his former girlfriend, British agent Maxon encounters an old wartime friend.

May 24 Old Pros and Cons A former Soviet spy claims he can clear a western scientist accused of collaborating with the Russians.

May 31 Two Timers Although he believes a western scientist is innocent of espionage charges, British agent Maxon learns that he is hiding information.

9:30 pm Willa Cather: A Look of Remembrance

Three half-hour programs offer a dramatic portrait of the life, times and legacy of the legendary American author. Based on a memoir by Elizabeth Shepley Sergeant, the series also features reminiscences of fellow artists and friends.

Colleen Dewhurst stars as Willa Cather with Dianne Weist as Elizabeth Sergeant. Director of the series is Joan Micklin Silver.

May 10 The Land McClure's Magazine editor Willa Cather hires aspiring journalist Elizabeth Sergeant, forging the beginning of a unique 40-year friendship. Truman Capote and Yehudi Menuhin also share reminiscences of Cather.

May 17 The Cave Cather achieves fame as the author of "O Pioneers!" and "My Antonia."

May 24 The Rock An increasingly reclusive Cather and her dear friend Elizabeth Sergeant find themselves at odds about life, love and art. Critic Alfred Kazin reviews Cather's literary legacy.

9:30 pm Stevie

Academy Award-winning actress Glenda Jackson reprises her stunning stage and film performance as the witty and eccentric British poet, Stevie Smith. Legendary actress Mona Washbourne co-stars as Stevie's "Lion Aunt."

May 31 In the peaceful London suburb of Palmer's Green, poet Stevie Smith and her beloved aunt meet daily challenges of life, love—and each other.

10:00 pm Music from the Hearts of Space

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

Spy Thriller Uncovers

The Price of Silence



AN NPR PLAYHOUSE PRESENTATION
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From the Pentagon to the Kremlin, the shrill signal of nuclear emergency echoes worldwide. And a gripping drama unfolds as only one man stands between peace and Armageddon.

NPR PLAYHOUSE presents this tale of international intrigue and adventure, in the public radio debut of author Stephen Barlay's *The Price of Silence*. The nine-part espionage thriller can be heard Tuesdays at 9 p.m., beginning May 10.

The fast-paced plot opens with top British intelligence agent Maxon, who is ordered to investigate circumstances surrounding the mysterious self-destruction of a Russian nuclear war-head. Lured to Toronto by his former girlfriend, the spy discovers old allies, dangerous enemies and a shocking secret.

Other leading players in this global game of nuclear chess include "Jack," an enigmatic beauty who once loved Maxon; General Locke, Maxon's tough, unyielding American boss; Kowalski, a western scientist suspected of collaborating with the Russians; and Ellsberg, a former Soviet spy who now threatens to destroy his only friend—Maxon.

Trapped in a web of deception, Maxon soon learn that politicians in both the East and West have pushed a bluff too far. The disillusioned agent must reevaluate his mission—or pay a high price for remaining silent.

WEDNESDAY

8:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan

7:00 am Auto World

8:45 am About Women

10:00 am First Concert

May 4 Marathon

May 11 DVORAK: Symphony No. 1 in C Minor

***May 18 GOLDMARK: Rustic Wedding Symphony**

May 25 REGER: Sonata for Cello and Piano, Op. 116

12:00 n KSOR News

2:00 pm Segovia!

Local transmission funds provided by the Original Pepperoni Frizzbee Factory, Medford

A unique retrospective on the life and music of master guitarist Andres Segovia, hosted by Oscar Brand. The 13-part series, taped on location in Europe and the United States, features the Maestro himself as well as his closest colleagues and contemporaries.

Complementing the half-hour programs are 30-minute presentations of rare archival and contemporary recordings by the Maestro.

May 4 Disappointment in Madrid Segovia decides to test his abilities as a concert artist outside Andalusia—but disappointment awaits.

May 11 The Little Orchestra Segovia continues to develop his guitar technique, and successfully defends the unconventional use of fingernails in stroking the guitar strings.

May 18 Paris, New York and Beyond The Spanish civil war erupts, and Segovia leaves his homeland to become a celebrated musical citizen of the world.

May 25 Friends of Note Segovia describes his friendships with some of the most important artists of his time—including composers Manuel Maria Ponce and Manuel de Falla, cellist Pablo Casals, artist Pablo Picasso, and pianist Arthur Rubinstein.

3:00 pm Eileen Farrell's American Popular Singers

Distinguished soprano Eileen Farrell explores the art of American popular singing with pianist/composer Loonis McGlohon in a 13-part series of hour-long programs.

May 4 Vocalist Julius LaRosa discusses his early radio and television career and performs "Anywhere I Wander," "How About Me" and "My Favorite Things."

May 11 Mabel Mercer Legendary chanteuse Mabel Mercer sings "Falling in Love with Love" and "Try to Remember," then joins Farrell for duet interpretations of "The Family is Home" and "Chase Me, Charlie."

May 18 Bobby Short Celebrated cabaret star Bobby Short reminisces about his early years in vaudeville and sings "It's a Sin to Tell a Lie," "Drop Me Off in Harlem," "Memphis in June" and other favorites.

May 25 Barbara Cook Popular songstress Barbara Cook talks about her career as a Broadway ingenue, and demonstrates her celebrated vocal style in such classics as "Change Partners" and "Sweet Alibis."

4:00 pm Minding the Earth

May 4 Holographs of Mind and Nature Neuroscientist Karl Pribram explains mysteries of holography, and describes new connections between the inner and outer world of mental processes.



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May 11 A New Natural Vision Nature photographer Dewitt Jones describes ways to open and deepen your vision and sense of wonder towards the natural world and tells how he came to be a photographer.

May 18 Ecology and Politics Walt Anderson, political scientist and author, talks about the progress that has been made in recent years to make politics more sensitive to ecology.

May 25 Wandering Whales The wonders of whales are discussed by whale experts Ken Norris and Lyall Watson, with original music by Jon Buckley. The lengthy migrations of whales, how they began and what their future looks like, will be explored.

4:30 pm KidsWord

A small revolving cast of youngsters between the ages of eight and twelve join host and producer Glenda Donovan to present lively entertainment for children of all ages, based on the oral tradition of storytelling, ethnic folktales, games, riddles, dramatizations, music, original poetry, and discussions drawn from the theme of the week.

May 4 Endangered Species New England storyteller Davis Bates weaves theme with story in "The Last Panther in East Kentucky" by Sy Kahn, plus lively music by Jerry Vovcsko and Davis Bates and a discussion of the extinct dodo bird.

May 11 Competition Guest storyteller Carol Hurst will spin the tale of "The Contest at Cowlick," by Richard Kennedy. And, following a discussion on winning, losing, and the true spirit of games and sports, The KidsWord cast will dramatize the African folktale "The Swimming Racer."

May 18 Wisewomen Guest storyteller J. Wattles joins the discussion of the historical figure of woman as healer of body and spirit, and shares the long narrative poem, "The Rootwomen." This week's cast of children will dramatize "The Shepherd Boy and the Lake Maiden," a folktale adapted by Jerry Vovcsko.

May 25 Metamorphosis Speaking to the subject of change, special guest Jane Yolan reads her stories "Greyling" and "Cat Bride." Following the music of Jerry Vovcsko and original poetry by kids, the cast performs "Queen of the Sea."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 4 Marathon

May 11 GRIEG: Piano Overture in A Minor, Op. 16

May 18 TELEMANN: Overture in A Minor

May 25 HAYDN: Trumpet Concerto in E-flat

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

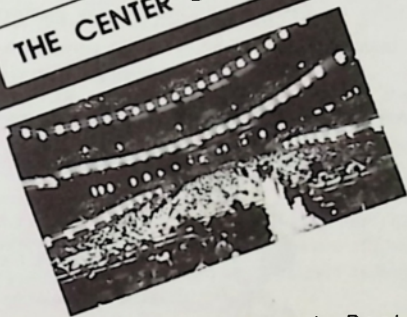
Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

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THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

May 5 Marathon

***May 12** FAURE: Sonata No. 1 in A for Violin and Piano

May 19 STRAUSS: Symphonia Domestica, Domestica, Op. 53

May 26 HAYDN: Symphony No. 59 in C Minor

12:00 n KSOR News

2:00 pm Grand Piano

Master pianists and promising young musicians are featured in this series surveying piano literature and performances in this country and abroad. Hosted by NPR's Fred Calland, each program combines performances, intimate discussions, and rare vintage recordings.

May 5 Claude Helffer performs Iannis Xerakis' "Herma" and "Evryali"; and two works by Beethoven; Sid Norris performs

Prokofiev's "Toccata," Op. 11, and "Erceuse," Op. 57 by Chopin; Aldo Mancinelli performs Nocturne, Op. 6, No. 2, by Griffes; Clifford Curzon performs "Berceuse" by Liszt; Scherzo, Op. 87, by Saint-Saens, is performed by Josette and Yvette Roman; Robert Goldsand performs Chopin's Variations on a German Theme.

May 12 Sylvia Glickman performs Sonata in E by Alexander Reinagle; Sonata No. 3 by Norman Dello Joio; Prelude and Fugue, Op. 81 by Any Beach; Fantasy Nach Bach by George Rochberg; and "The Banjo" by Gottschalk.

May 19 Sofia Cosma performs Haydn's Sonata in E Flat Major, Hob XVI: 62; Thirty-two Variations in C Minor on an Original Theme by Beethoven; Prelude in G Sharp Minor and Moment Musical in E Minor, Op. 16, No. 4, by Rachmaninoff; Theme and Variations in B Flat Minor, Op. 3, by Szymanowski; and three works by Chopin.

May 26 Peter Serkin performs Haydn's Sonata in D Major, Hob XVI: 51; Webern's Variations, Op. 27; Handel's Suite No. 2 in F Major; Ballade No. 4 in F Minor, Op. 52, and Fantasie in F Minor, Op. 49, by Chopin; and Beethoven's Two Rondos, Op. 51, and Sonata in A Flat, Op. 110.

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4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Blue Star Gallery, Ashland.

May 5 Life: The Arts of the Possible Jean Houston, renowned psychologist and author of *The Possible Human* (J.P. Tarcher, 1982), discusses what the world would be like if people realized their true potential and describes exercises for achieving the unblocked utilization of our minds and bodies.

May 12 Home, Home on the . . . Microchip?? A computer-industry insider and author of *The Network Revolution: Confessions of a Computer Scientist* (And/Or Press, 1982), Jacques Vallee poses the questions: "In a world invaded by machines that dissolve reality to digitize it, how are we going to recognize truth and preserve quality? How are we going to relate to each other?"

May 19 The Eagle and the Bear: Two experienced diplomats, Arthur Macy Cox and Valentin Berezhev, exchange views on the Russians as seen through American eyes, and the ways Soviets view Americans. This dialogue examines the misunderstandings and confusion surrounding the relationship between the two most powerful nations on earth. Cox is the author of *Russian Roulette: The Superpower Game* (Times Books, 1982). Berezhev is the First Secretary of the Soviet Embassy in Washington, D.C.

May 26 On the Wings of Love Gay Luce, author and transpersonal psychologist, provides insights into the world of relationships: how we can dissolve the barriers that artificially separate us from others, and even from truly knowing ourselves.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

May 5 Marathon

May 12 BIZET: Carmen Suite No. 1

May 19 ROSSINI-RESPIGI: La Boutique Fantasque

May 26 MOZART: String Quartet No. 19 in C, K. 465 ("Dissonant")

9:00 pm New Letters on the Air

Local broadcast funded by Bloomsbury Books of Ashland

May 5 Frederik Pohl American Book Award-winning science fiction writer reads two short stories, "Punch" and "Day Million." "Day Million" is Pohl's favorite story.

May 12 John Balaban Balaban experiences the backroads of America through poetry.

May 19 Two Native American Poets Joy Harjo and Barney Bush read portions of their work, which reflects the current status of native Americans.

May 26 William Packard Packard, editor of the New York Quarterly and winner of the Robert Frost award, reads his poems.

9:30 pm Poems to a Listener

This new series features readings and conversations with contemporary poets. Each program moves through a developing sequence of poems interconnected by dialogue, narration or commentary.

May 5 Jamaican poet Andrew Salkey, author of "Away" (Allison & Busby), reads poetry focusing on the Caribbean from the viewpoint of exile.

May 12 Reading from her recent book "Northern Spy" (University of Pittsburgh Press), Chase Twitchell delivers poems which take us across prairies, past abandoned farms, into towns, ancient hotels, and gambling casinos.

May 19 William Bronk, winner of the 1982 National Book Award, recites poetry from "Life Supports" (North Point Press) and explores a reality which his poems try to touch.

May 26 Nancy Sullivan, author of "Telling It" (Godine), reads poems about food, sex, and marriage, and reflects on her education in a Catholic school.

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 pm Sign-Off

FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

May 6 MOZART: Violin Concerto No. 3 in G, K. 207

May 13 KORNGOLD: Violin Concerto in D

May 20 VAUGHAN WILLIAMS: Fantasia on a Theme by Thomas Tallis

May 27 ELGAR: Symphony No. 1 in A-flat, Op. 55

12:00 n KSOR News

2:00 pm International Festival

May 6 Sender Froles Berlin The Berlin Radio Symphony Orchestra, conducted by Riccardo Chailly, performs Mahler's Symphony No. 10 in F-sharp (Deryck Cooke performing edition).

May 13 Sender Froles Berlin Conductor Giuseppe Sinopoli leads the Berlin Philharmonic Orchestra in the performance of Verdi's "La forza del destino" Overture; Alfred Schnittke's Concerto Grosso No. 2 for Violin, Cello and Orchestra (composed for the 100th anniversary of the Berlin Philharmonic Orchestra); and several songs from Mahler's "Des Knaben Wunderhorn". Featured as soloists are violinist Oleg Kagan;

cellist Matalia Gutman; soprano Lucia Popp; and baritone Tom Krause.

May 20 Sender Froles Berlin The Polish Chamber Orchestra, led by conductor Jerzy Maksymiuk, performs Bartok's Divertimento for String Orchestra; "Strings in the Earth", for 15 String Instruments (1980) by Tomasz Sikorski; Concerto for String Orchestra (1948) by Grazyna Bacewicz; and "Verklarte Nacht", Op. 4, by Schoenberg.

May 27 RIAS, Berlin The Berlin Philharmonic Orchestra performs Symphony No. 5 in B-flat by Bruckner. Eugen Jochum conducts.



4:00 pm Jazz at the Institute

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artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

May 6 Larry Nozero Quartet II
Saxophonist Larry Nozero is one of the Detroit area's most successful musicians. From Henry Mancini to bebop and fusion, Nozero has covered much ground. Part II finds him with his achieved goal of a full-time quartet.

May 13 Anthony Braxton Quartet
Through the efforts of composers like Anthony Braxton, the demarcation between European and Afro-American musical styles has all but disappeared. Challenging new music performed by reedist Braxton with members of the Creative Arts Collective.

May 20 Marcus Belgrave Sextet
Trumpeter Marcus Belgrave was associated with both Ray Charles and Charles Mingus before moving to Detroit. His sextet performed at three European jazz festivals in 1982 before coming home for this concert.

May 27 Sam Sanders & Visions
Bennie Maupin and Alice (McCleod) Coltrane were among the classmates of Detroit saxophonist Sam Sanders. Sanders studied with Yusef Lateef and Joe Henderson; his compositions are influenced by the modal writings of musicians like Miles Davis and John Coltrane.

5:00 pm All Things Considered

6:30 pm Siskiyau Music Hall

May 6 RAVEL: Mother Goose Suite

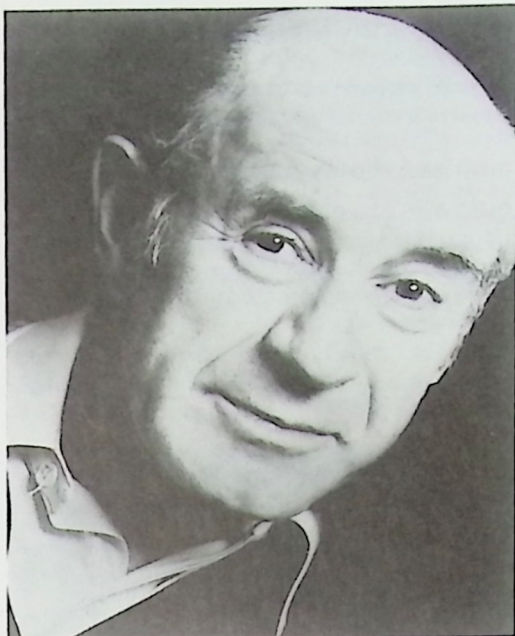
May 13 CORELLI: Sonata No. 8 in E-minor for Violin and Harpsichord

May 20 SCHUBERT: Quintet in A ("Trout")

May 27 SCHUMANN: Symphony No. 3

8:00 pm New York Philharmonic

May 6 Zubin Mehta conducts Stravinsky's Symphony in Three Movements (1945); and Horn Concerto No. 2, K. 417, and Piano Concerto No. 9 in E-flat, K. 271, both by Mozart. Pianist Alfred Brendel and Philip Myers, horn, are featured as soloists.



Erich Leinsdorf

May 13 Erich Leinsdorf guest conducts Mozart's Symphony No. 38 in D, K. 504 "Prague"; and Stravinsky's Violin Concerto in D, and "Petrouchka". Featured as soloist is Yehudi Menuhin, violin.

May 20 Works in this all-Mozart program include Symphony No. 39 in E-flat, K. 543; Piano Concerto in A, K. 488; Symphony No. 41 in C, K. 551; and "Jupiter". Featured soloist is pianist Malcolm Frager. Erich Leinsdorf guest conducts.

May 27 Jennifer Jones, mezzo-soprano; Timothy Jenkins, tenor; and John Shirley-Quirk, Bass-baritone, are the featured soloists in this all-Stavinsky program. Works include "Pulcinella"; "Greeting Prelude"; "Circus Polka"; and "Firebird" Suite. Erich Leinsdorf guest conducts.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off

SATURDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

Hosts: Dwight Roper and Ann Staley.

10:00 am Dolby Alignment Tone

10:01 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

May 7 Twelve-Inch Seventy-Eights
Combo leaders Eddie Condon, George

Lewis, Dicky Wells and others are featured on unique 78 rpm recordings of "Pounding Heart Blues," "Dauphine Street Blues" and "I Got Rhythm."

May 14 Old and New Dreams Recordings separated by several years of jazz instrumentals and popular tunes.

May 21 Fats Waller and his Rhythm Samples from the dozens of records which Fats Waller made with his small group.

May 28 Big Band Instrumentals Big Band recordings by Fess Williams, Claude Thornhill, Freddie Slack, Jan Savitt and others.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am Lyric Opera of Chicago

Production funded by Beatrice Foods Funds for local broadcast provided by Sun Studs, Inc., Roseburg

May 7 Luisa Miller (in Italian, 3 acts) by Giuseppe Verdi, is conducted by Miguel Gomez-Martinez, with Ellen Shade as Luisa Miller; Giuliano Ciannella as Rodolfo; Wolfgang Brendel as Miller; Paolo Washington as Count Walter; and Dimitri Kavrakos as Wurm.

(Ends 2:30 pm)

May 14 Così Fan Tutte (in Italian, 2 acts) by Wolfgang Amadeus Mozart, is conducted by Julius Rudel, with Gosta Winbergh as Ferrando; Richard Stilwell as Guglielmo; Domenico Trimarchi as Don Alfonso; Rachel Yakar as Fiordiligi; Anne Howells as Dorabella; and Elizabeth Hynes as Despina.

(ends 2:45 pm)

May 21 La Voix Humaine (in English, 1 act) by Francis Poulenc, is conducted by Carlo Felice Cillario, features Josephine Barstow as a young woman. The second opera on this double bill is **I Pagliacci** (in Italian, 1 act) by Ruggero Leoncavallo, conducted by Carlo Felice Cillario. The cast includes Jon Vickers as Canio; Josephine Barstow as Nedda; Cornell MacNeil as Tonio; Lenus Carlson as Silvio; David Gordon as Beppe; and Robert Allan Cole & Gregory Frank as villagers.

(Ends 2 pm)



Janis Martin and Jon Vickers perform in Richard Wagner's *Tristan und Isolde* May 28 on Lyric Opera of Chicago.

May 28 Tristan und Isolde (in German 3 acts) by Richard Wagner, is conducted by Ferdinand Leitner, with Jon Vickers as Tristan; Janis Martin as Isolde; Nadine Denize as Brangane; Siegmund Numsgern as Kurwenal; and Hans Sotin as King Marke. **(Ends 4 pm)**

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

4:00 pm Siskiyou Music Hall

***May 7** BRAHMS: Symphony No. 1 in C Minor, Op. 68

May 14 BRUCKNER: Symphony No. 8 in C Minor

May 21 IVES: Symphony No. 1

May 28 PROKOFIEV: Symphony No. 5

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

May 7 Earl Fatha Hines Legendary pianist Earl "Fatha" Hines performs a sparkling solo medley in a program also featuring bassist Ron Carter and guitarist Jim Hall.

May 14 The New American Orchestra

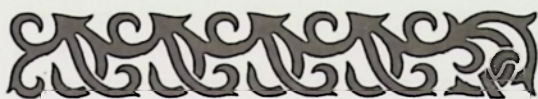
The 84-piece New American Orchestra performs exciting original compositions with the Modern Jazz Quartet.

May 21 L.A. Today A special West Coast tribute showcasing performances by reedman Joe Farrel, and pianist George Cables; percussionist Victor Feldman and the Generation Band; vocalist Mike Campbell; and saxophonist Lenny Morgan's Sextet.

May 28 L.A. Today II Guitarist Phil Upchurch and saxophonist Eddie Harris; pianist Clare Fischer and his Salsa Picante ensemble; and bassist John Heard's Trio celebrate the music and musicians of Los Angeles.

12:00 am Weekend Jazz

2:00 am Sign-Off



**Dinner
Cocktails
and Music**

<i>May 2</i>	<i>Odetta</i>
<i>May 4</i>	<i>Mimi Farina</i>
<i>May 11</i>	<i>Dave Frishberg</i>
<i>May 12</i>	<i>The Minx New Wave from New York</i>
<i>May 13</i>	<i>Maria Muldaur</i>

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Willa Cather

(contd. from page 5)

If she is a romantic in her visions, it is a romanticism that her readers also share. Further, she celebrated heroism among American women, creating characters like Antonia, Thea Kronborg, Alexandra Bergson—larger than life, braver, more faithful to their ideals than the usual American heroine.

Willa Cather died in 1947, after seven years of ill health and comparative unproductiveness. She is buried in Jaffrey, N.H. where she spent many fall seasons.

But the town of Red Cloud, indeed the state of Nebraska, have become her shrines. There, a small but active cult of followers preserve Cather's memory: an admirer of her work can visit the Willa Cather Memorial Prairie, one of the few pieces of virgin prairie remaining in the middle west.

Still widely read and reread, reprinted endlessly in this and many other countries, Cather has moved from her original, limited status as a regional writer to her acceptance into the canon of respected American writers.

Acclaimed novelist and literary critic Doris Grumbach's biography of Willa Cather is scheduled for publication in 1983.

An annotated bibliography of the short stories of Willa Cather is available by writing to Gina Ing KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520.

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Session IV August 7 to August 13

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The Tourists Don't Come Anymore (contd. from p. 20)

However, for Concepción the situation had reversed, as the quality of her traditional weaving and embroidery had not only been maintained but also had improved! The only problem was that the tourists no longer came to buy them. With the persistent news of ongoing conflict between the well-armed government troops and peasant guerrillas, the tourists had stopped coming in quantity since 1981 and almost entirely in 1982. For some town families this meant less food, but for many peasant families the situation was more desperate.

Concepción would not talk about the "incidents" or changes during the past four years. She only focused upon the positive results of the tourist trade. She now owned a transistor radio, while other families in town had improved their homes with tile instead of thatch for their roofs. In Santiago Atitlán and other towns more streets were now paved and electricity extended. It seemed from the sparse words of Concepción and her mother (her father died in 1975) that their family was not suffering as they were not totally dependent on the sale of their weavings for survival. They also had land which they rented out to others in return for a portion of the crop.

After returning to Panajachel, I visited the local bookstore, hoping to learn more about the economic and political changes. The response of the bookstore people was limited to how "the government troops protect the towns" and I should "be careful of whom I ask questions."

Four days later I safely left Guatemala, carrying with me another one of Concepción's brilliant textiles. During my brief venture the most significant change I witnessed centered upon the townspeople's reaction to tourism. Although financially dependent and eager for sales of their textiles, Concepción and the Panajachel merchants avoided responding to questions that did not relate directly to their work.

Ironically, I realized that tourism could promote the continuity as well as the quality of craft traditions. But will the tourists so important to the livelihood of the artists

venture into Guatemala in 1983? For me, Concepción's cloth with its beautiful pastel-colored embroidered birds will now always be accompanied by the remembrance of endless groups of khaki-uniformed soldiers and townspeople and peasants whose lips were silent with fear. And just recently (January 27, 1983) William Buzenberg, foreign affairs correspondent for National Public Radio reported in the *Christian Science Monitor* that "Guatemala may be slightly quieter now, but the army under General Afraín Ríos Montt has just carried out a bloody anti-subversive campaign in rural areas in which tens of thousands more were forced to become refugees." This kind of news as the tourist season approaches would predict a continued drop in travel to Guatemala. Without the tourists, Concepción's fabrics will continue to gather dust.

Betty LaDuke explores the art wherever she travels. She finds it worthwhile to view the arts from many perspectives, including how they are affected by political and economic conditions.



Shopkeeper-weaver & her daughter in Panajachel

KSOR GUIDE/MAY 1983/41

Poetry by Tom Doty

how to talk like a crow

first of all
don't buy a record
walk into the hills
where the crows live it up
and don't yell caw!
say haaaaa with a gargle
let it ride on the wind
hill over hill
when it's right
you'll know
those crows
they'll say
haaaaa with a gargle
right back



Art by Marie Baxter

those white men changed things

once I met Coyote
and he told me of the times
he'd walk down Coker Butte
on a scorching summer day

walk right into Medford
and take a cool drink
out of Bear Creek ---
these days a stinking sewer

I asked him if he ever
heard it called Ussoho
sure he said
that was the Indian name

then the white men came
and named it Stuart Creek
and later on Bear Creek

those white men changed things
made the creek a different creek
and so it wanted a different name



*above Lithia Park
on the fourth of July*

been walking these woods
all morning
escaping the crowds
and the firecrackers

thinking of the Chinese poet
who could imitate
with bloodcurdling squeals
twelve successive stages
of a pig slaughter ---
all in one breath!

thinking I could do the same
for the native people
who knew these woods
before there was a park

yeah!
right by the hot dogs
on the fourth of July
bulging my eyes for effect

Thomas Doty is a storyteller of tales and myths from the Tribal Northwest. He performs in schools through the artist-in-the-schools program, for parties in private

homes, and gives workshops in Native Northwest Storytelling. Doty has read his stories and poems for broadcast on several public radio stations, including KSOR. He lives in Ashland.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

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ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and noon.

- 1 **Poetry Reading and Workshop**, conducted by Lawson Inada, nationally known poet and SOSOC faculty member, and Al Reiss of the Medford Mail Tribune. Sponsored by the Siskiyou Arts Council. Workshop 1-5 pm; poetry reading 7-9 pm. Siskiyou Performing Arts Center, 315 Yreka St., **Yreka**. For more information, call (916)842-5442

Concert, Rogue Valley Symphony conducted by Yair Strauss and featuring pianist James Cook as soloist. 3 pm. SOSOC Music Recital Hall, **Ashland**. (503)482-6353

Concert, Youth Symphony. OIT Auditorium, **Klamath Falls**. 3 pm. (503)882-5090

thru 4 Exhibit, "The Cup, A Vessel & Beyond," mixed media invitational show. Lithia Creek Arts, 49 N. Main St., **Ashland**.

thru 7 Exhibit, Area High School Art Students' Work. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503)470-3290

thru 7 Exhibit, Molas from private collections. Grants Pass Museum of Art, Riverside Park, **Grants Pass**. (503)470-3290

thru 22 Exhibit: Oil Paintings by George Mumner and Rodney Brikett. Blue Star Gallery, 10 Guanajuato Way, **Ashland**. Tue-Sun, 11 am-6 pm. (503)488-2008

- 1 thru 31 Exhibit: **Student Art**, Coos Art Museum, 515 Market Ave., **Coos Bay**. (503)267-3901

- 2 **Southern Oregon Photographic Association Meeting**. Photo program and slide contest. Last meeting until September. BLM Bldg., 3040 Biddle Rd., **Medford**. 7:30 pm. (503)779-8421

thru 29 Exhibit: **Drawings by Ray Foster and Clay Sculpture by Warren Straus**. Hanson Howard Galleries, 505 Siskiyou Blvd., **Ashland**. (503)488-2562

- 5 thru 7; 12-14 **Play, Equus**, drama by Peter Shaffer. Center Stage of the Theatre Arts Center, SOSOC, **Ashland**. (503)482-6348

thru 27 Exhibit: **Fifth Annual Juried Photography Exhibition** by the Rogue Valley Art Association and Northwest Exposure. Rogue Gallery, 40 S. Bartlett, **Medford**. Mon-Sat, 10 am-5 pm. (503)772-8118

- 6 **Concert, Oregon Woodwind Quintet**, faculty artists' ensemble from the University of Oregon School of Music. 8 pm. North Bend Presbyterian Church, **North Bend**.

Concert: Randall Tile, classical guitarist. 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503)479-5541

and 7; 13-14 **Country-Western Show** music and skits. On Broadway Theatre, 226 South Broadway, **Coos Bay**. 8 pm. (503)269-2501 or 267-4915

thru 8; 12, 14, 15 **One-Act Plays**, "A Marriage Proposal" by Anton Chekov, "Passion, Poison, and Pontification" by George Bernard Shaw, and "Impromptu" by Tad Mosel. 8 pm. College Playhouse, Southwestern Oregon Community College, **Coos Bay**. (503)888-2525

6 thru 27 Exhibit: Children's Art, from the Artist in Education program. Umpqua Valley Arts Center, 1624 West Harvard Ave., Roseburg. Mon-Fri 12-6 pm (503)672-2532

thru 31 Fourth Annual Juried Art Show. Reception May 6, 7-9 pm. Umpqua Community College Art Gallery, Roseburg. (503)440-4600

7 Guitar Recital, Joe Thompson plays Bach, Scarlatti, Villa Lobos and others. Sponsored by the SOSC Music Department. 8 pm. Tickets at the door. Music Recital Hall, SOSC, Ashland. (503)482-6101

Imagination Celebration Parade, through downtown Roseburg; part of a day's activities highlighting the arts in education and focusing on the creativity of community children. Sponsored by the Umpqua Valley Arts Center and the Downtown Development Board. For more information, call the Arts Center or Kathy Bakken, Parade Coordinator, (503)679-7695

8 Film, Interiors by Woody Allen. Up Front Community film series, Siskiyou Performing Arts Center Theater, Yreka. 7:30 pm. (916)842-6720

9 thru 27 Exhibit: Prints, Drawings & Paintings by Thomas A. Eldridge, SOSC senior art student. Reception May 10, 7-9pm. Central Hall Gallery, Southern Oregon State College, Ashland. Contact the SOSC Art Dept. (503)482-6386

thru 31 Exhibit: Annual SOSC Student Art Show, multi-media exhibit. Reception May 12, 7-9 pm. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri 8 am-5:30 pm. (503)482-6465

10 Storyteller Thomas Doty performs Native Northwest stories, with southern Oregon poets Robert Casebeer and Paul Tipton. Vintage Inn, Ashland. 7:30 pm. (503)482-3447

10 thru 28 Exhibit, Oils by Evelyn Vannice. Grants Pass Museum of Art, Riverside Park. Grants Pass. (503)479-3290

thru 28 Exhibit, Members' Drawings Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

11 Quilters Guild. 7 pm. Umpqua Valley Arts Center, Roseburg. (503)672-2532

12 thru 14 Play, Equus, drama by Peter Schaffer. Center Stage of the Theatre Arts Center, SOSC, Ashland. (503)779-8421

13 Lecture: "Art and Freedom" by Ernst Neivestny, detailing art's role in the Soviet Union. 8 pm. Roseburg City Council Chamber, Roseburg. (503)672-2532.

Roseburg High School Band Pop's Concert. 8 pm. Roseburg High School Gym

"Troupe Mandala," dance company offers a program of mid-eastern music, and folkloric and American cabaret style dances. Yreka Community Theatre, Yreka. 8 pm. (916)926-5066 or 926-4971

and 20-22 Musical, Wizard of Oz. Whipple Fine Arts Center, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

14 Concert, Invitational Vocal Jazz. Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

President's Concert: Sinfonietta performs classical music. Sponsored by the RCC Foundation. 7:30 pm. Rogue Bldg., Rogue Community College, Grants Pass. (503)479-5541

"Troupe Mandala" dance company offers a program of mid-eastern dance and music. Elks Lodge, 326 North Mt. Shasta Blvd., Mt. Shasta. 8 pm. (916)926-5066 or 926-4971

14 and 15 Workshop, Watercolor Painting with Kathi Wengi-O'Connor. Umpqua Community College, Roseburg. Call Phyllis Shirrell 679-4803 or Joan Bagley 673-8729

and 15 Workshop, Basketmaking with Native Materials, with fiber artist Candi Taylor. 10-3 pm on May 14; 1-4 pm on May 15. Umpqua Valley Arts Center, 1624 West Harvard Ave., Roseburg. (503)672-2532

15 Concert: Honor Orchestra. 3 pm. Rogue Bldg., Rogue Community College, Grants Pass. (503)479-5541

20 Concert, Oregon Symphony Orchestra, conducted by James DePriest. Sponsored by the Klamath Arts Council and the OIT Performing Arts Series. 8 pm. OIT Gymnasium, Klamath Falls. (503)882-5090

and 22 Musical, Wizard of Oz. Whipple Fine Arts Center, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

21 Photography Workshop with Don Hunter; all day. Multi-image show, "Oregon Extravaganza," 7:30 pm. Upper Prosper Hall, Southwestern Oregon Community College, Coos Bay. (503)888-2525

"Coffee House," an evening of poetry and music. 7 pm. Umpqua Valley Arts Center, Roseburg.

Concert: Twilo Schofield. 8 pm. Rogue Bldg., Rogue Community College, Grants Pass. (503)479-5541

22 Concert, "Folkways in Music" by the Coos Chamber Orchestra. 7 pm. Empire Hall, SWOCC, Coos Bay. (503)888-2525

Film, Bread and Chocolate, directed by Franco Brusati. Up Front community film series, Siskiyou Performing Arts Center Theatre, Yreka. 7:30 pm. (916)842-6720

22 Musical, Wizard of Oz. Whipple Fine Arts Center, UCC, Roseburg. 2 pm. (503)440-4600

thru 31 Exhibit, Ceramic Sculpture by Christine Pendergrass.

OIT Art Gallery, Klamath Falls. Mon-Fri 8 am-5 pm. (503)882-6321

24 UCC Chorale Spring Concert. Whipple Fine Arts Center, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

Storyteller Thomas Doty performs Native Northwest stories. Vintage Inn, Ashland. 8:30 pm. (503)482-3447

26 Concert, North Bend Swing Choir Eden 1, SWOCC, Coos Bay. 12 noon. (503)888-2525

Umpqua Weavers. 10 am Umpqua Valley Arts Center, Roseburg. (503)672-2532

thru 28 Solos/Duets by Christian Swenson and Helen Walkley, theatre/dance duo. 8 pm. Center Stage, Theater Arts Bldg., SOS, Ashland. (503)482-6346

27 Film, The Stunt Man, presented by the Humbug Mountain Film Society. Port Orford City Hall Council Chambers, Port Orford. 7:30 pm. (503)332-8491

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

This program is made possible by . . .

<i>Morning Edition (Mon 6 am)</i>	Citizens Financial Services, Inc. 1000 Biddle Road Medford, OR 97501
<i>Morning Edition (Wed 6 am)</i>	Jackson County Federal Savings & Loan 2 East Main Street Medford, OR 97501
<i>Lyric Opera of Chicago (Sat 11 am)</i>	Sun Studs, Inc. P. O. Box 1127 Roseburg, OR 97470
<i>New Dimensions (Thurs 4 pm)</i>	Golden Mean Bookstore 42 East Main Street Ashland, OR 97520
<i>New Letters On The Air (Thurs 9 pm)</i>	Bloomsbury Books 505 Siskiyou Blvd. Ashland, OR 97520
<i>Segovia!</i>	Original Pepperoni Fizzbee Factory 456 Highland Road Medford, OR 97520
<i>900 Seconds (Tues 9:45 am)</i>	Clark Cottage Restaurant 568 East Main Street Ashland, OR 97520
<i>Special Projects</i>	Medford Steel & Medford Blow Pipe P. O. Box 2581 White City, OR 97503
<i>Jazz Album Preview (Fri 10 pm)</i>	Rare Earth 37 North Main, Ashland 410 East Main, Medford 211 S.W. G, Grants Pass
<i>Satellite program recordings</i>	3M Company 8124 Pacific White City, OR 97503
<i>The Chicago Symphony (Sun Noon)</i>	Amoco
<i>New York Philharmonic (Fri 8 pm)</i>	Exxon
<i>Music in America.</i>	Lincoln Automobiles
<i>Bluegrass Music Concerts</i>	Kentucky Fried Chicken

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